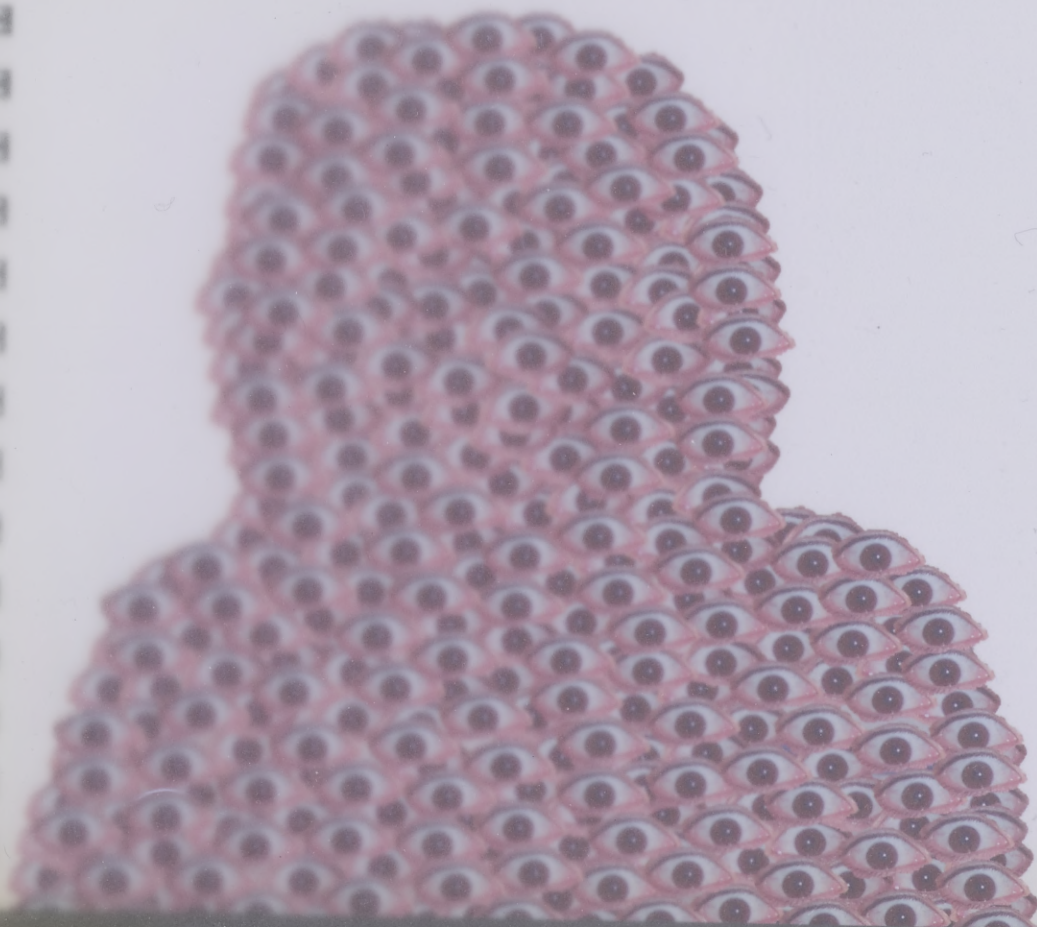


san francisco art institute



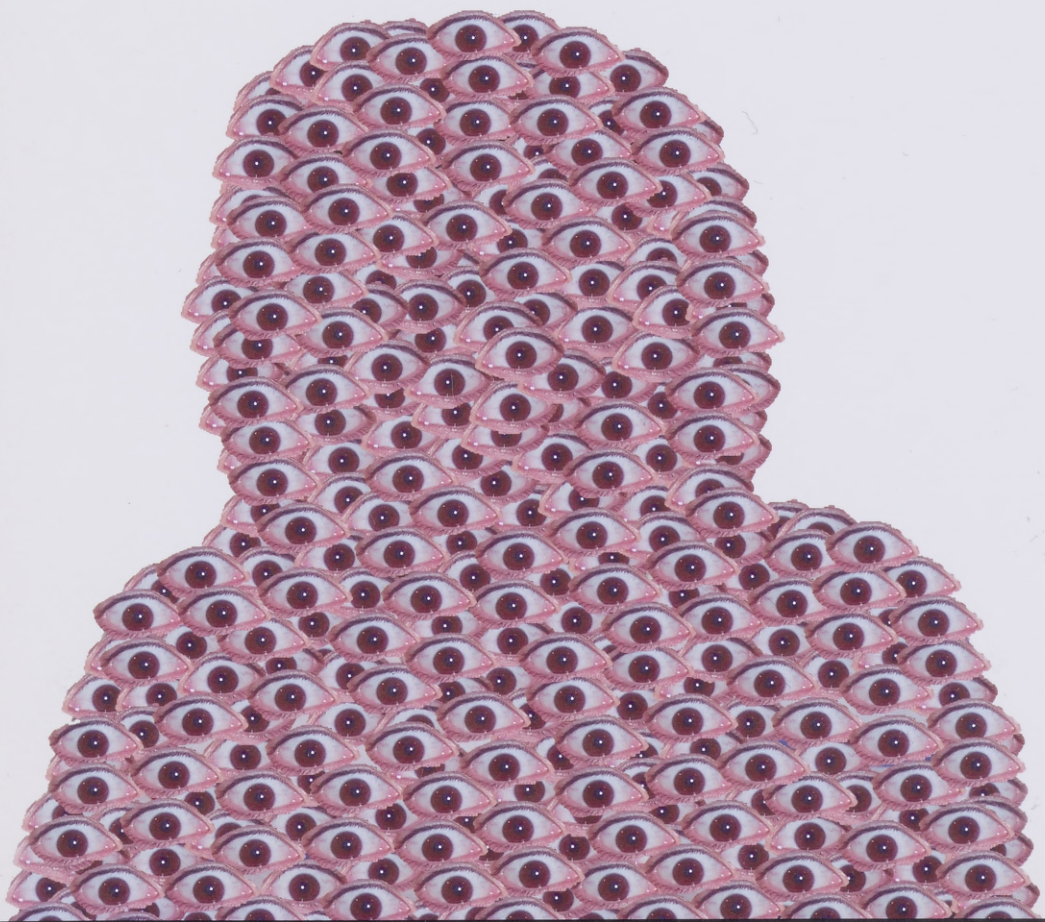
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HOW TO CONTACT US

[415]

- 771-7020** 24-hour information
- 749-4534** academic affairs
- 749-4500** admissions
- 749-4592** admissions fax
- 749-4525** artist resource center
- 749-4554** community education
- 749-4520** financial aid
- 641-1241** graduate center
- 749-4563** exhibitions & public programs
- 749-4535** registration & student records
- 749-4549** president's office
- 749-4544** student accounts
- 749-4525** student affairs

E-MAIL admissions@sfai.edu

URL www.sfai.edu

We invite you and your family to visit us at our campuses, to take a tour and meet with admissions counselors, faculty, and students. You can also meet with SFAI faculty and admissions counselors through these off-campus programs:

NATIONAL PORTFOLIO DAYS

See www.npda.org for details.

SFAI PREVIEWS

We will be visiting a number of cities around the US to meet with interested students and their families. This is a wonderful opportunity for you to meet with our faculty, staff and alumni, and to learn more about our programs, campuses, and the work of our students. Faculty and admissions counselors will be available to review your portfolio and answer any questions that you may have about the admissions process. We can also give you and your family members information about financial aid, career resources, student housing, exhibition opportunities, and campus life.

SFAI Preview events will take place in:

Atlanta, Georgia
Austin, Texas
Boston, Massachusetts
Chicago, Illinois
Columbus, Ohio
Houston, Texas
Los Angeles, California
Miami, Florida
New York City, New York
Phoenix, Arizona
Portland, Oregon
Sacramento/Stockton, California
San Diego, California
San Jose, California
Santa Rosa, California
Seattle, Washington
Washington, D.C.

For details regarding dates and location, visit www.sfai.edu or call us at **800.345.SFAI**.

To RSVP for an SFAI Preview event, e-mail us at admissions@sfai.edu. Please indicate the event you will be attending, the number of guests, your current school, and whether you wish to have your portfolio reviewed. Join us in one of these great cities and find out for yourself what makes SFAI a special school.

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Staring Contest #4 (All Eyes), 2005

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San Francisco, CA 94133

www.sfai.edu
800.345.SFAI

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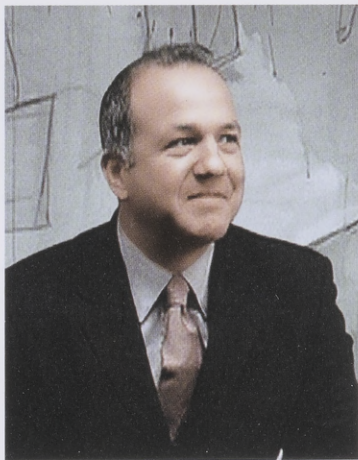
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PRESIDENT'S WELCOME TO SAN FRANCISCO ART INSTITUTE



I am pleased to introduce you to San Francisco Art Institute and want to encourage you to apply for admission to one of the nation's premier colleges. Here, you will be challenged to think deeply and rigorously about what it means to be an artist. More than entering a school, you will become a member of an historic, creative community—of students, artists, and scholars—who share the belief that art is fundamental to giving shape and meaning to the world.

The Art Institute has been one of the nation's most important cultural institutions since 1871. It has fostered generations of students, artists, scholars, and creative leaders whose work and ideas have not only changed San Francisco and the region, but also profoundly shaped the cultural life of the United States as a whole. As you read through the catalogue and our historical timeline you will see that the list of accomplishments of our alumni and faculty is long, and includes now-essential work in literature, criticism, painting, film-making, photography, and digital media. Today, the School continues to be a laboratory for investigating new forms, technologies, and, most important, ideas.

You are joining the School at an exciting time. Our diverse faculty form the basis for an innovative curriculum that encourages each student to create an interdisciplinary course of study. The Centers for Interdisciplinary Study allow students to bridge the worlds of art with those of science, media, politics, and literature. These interdisciplinary hubs provide for coursework and research unique to San Francisco Art Institute. Through our City Studio program and other off-campus study opportunities, including international travel, we encourage each student to connect his or her work to the wider world.

The coming year brings renewed energy to the historical mission of the School. I am delighted to be working alongside Okwui Enwezor as our new Dean of Academic Affairs. He brings to the School a distinguished record of international accomplishments as an educator, writer, critic, and curator. I am also pleased to welcome Renée Green, Dean of Graduate Studies. She brings a singular record as both an artist and a teacher to her new role. Finally, you will be joining a talented and diverse group of students from around the world. I encourage you to visit our campus and experience for yourself the creative community at SFAI.

Chris Bratton President



LETTER FROM THE DEAN



I am delighted to welcome you to our 2006–07 Academic Year. I strongly encourage you to apply to our BFA, MFA, or Post-Baccalaureate degree programs. As you go through this catalogue I hope you will find the special academic spirit and cultural environment that makes San Francisco Art Institute one of the outstanding and distinguished art institutions in the US; a place where, from the moment you arrive, you will begin the special creative and intellectual journey of discovery, dialogue, challenge, and promise.

For over 130 years our programs have been informed by a strong tradition of rigorous studio work and research in all the visual arts. We balance that tradition with an equally strong emphasis in critical thinking, openness to ideas, support for individual perspective, and the teaching of artistic and cultural traditions beyond the Western model. Our outstanding faculty are accomplished and internationally recognized artists, writers, art historians, and scholars and are devoted to helping each student advance his or her ideas and achieve significant goals while here. At SFAI we are immensely proud of this rich legacy that has produced some of the most significant figures of 20th century art and those at the leading edge of today's contemporary art.

What brought me to SFAI as its 6th Dean of Academic Affairs in 2005 is the School's intellectual openness. When I met the students, I was impressed by their passionate belief in the School and how strongly they advocated for its interdisciplinary and cross-cultural approach to artmaking. What made SFAI attractive to them was the environment of experimentation and open inquiry, whether in the classroom, studio, or critique seminars. All of these accord with my own understanding of the role of education.

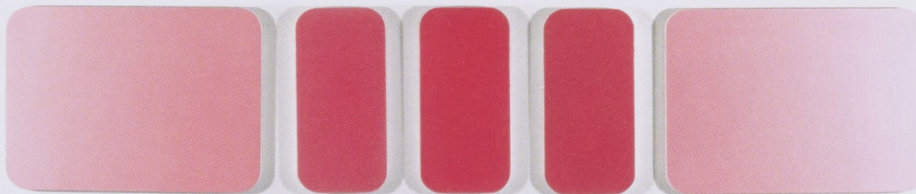
I believe the best education gives an incentive and orientation for invention and examination. It provides us with the capacity to ask good questions, the tools for self-knowledge and self-liberation, and the perspective to transform our ideas and positively impact the world that surrounds us. Because the practice and making of art intensify and focus all of these experiences, the work of an artist must remain open to the broader culture. Art and culture can, in fact, provide access to new ways of thinking about knowledge. That is our hope as we set out into a new era of promise at SFAI. Come join us and become part of the vision of the future.

Okwui Enwezor Senior Vice President and Dean of Academic Affairs

INTRODUCTION

At San Francisco Art Institute, founded in 1871, you'll find one of the oldest and most influential art schools in the country. For more than 130 years, SFAI has nurtured a very special creative community of artists, students, and teachers. We're an institution that values rigor and innovation—a place where you'll be challenged to be your best, creative self.

The education and curriculum found here are defined by a broad spectrum of forms, aesthetic approaches, and philosophies which balance rigorous studio practice and critical thinking. We do not believe in a narrowly defined course of training but rather in the complete education of our students as practitioners and thinkers.



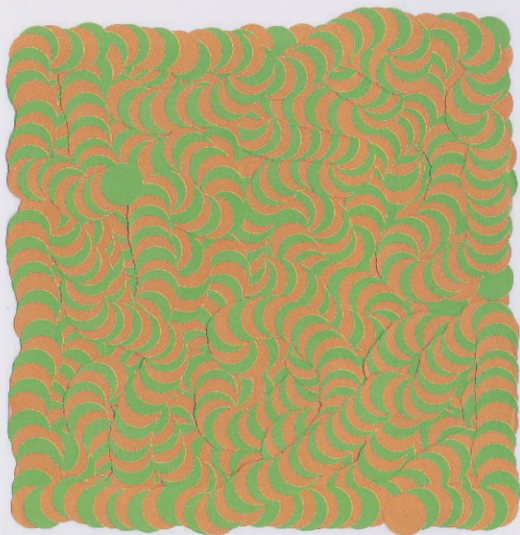
MEL DAVIS



GARTH THOMPSON-VIEIRA



MARISA ARAGONA



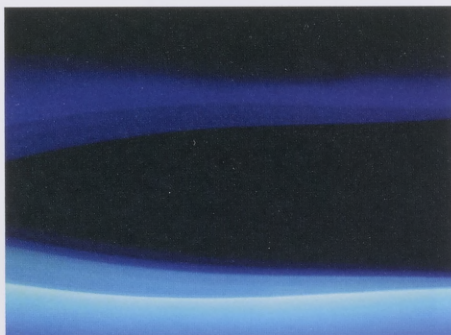
MARIJKE JORRITSMA



HAZEL CHANG



SPENCER HANSEN



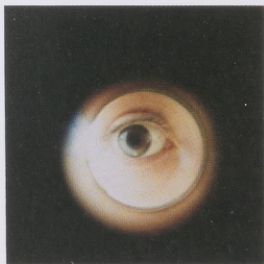
LISA BLATT

We live in a culture where art is viewed as interesting or important to a very few—and select—group of people. San Francisco Art Institute stands as a challenge to that idea.

SFAI fosters an understanding that the work of the artist is an essential part of society in which everyone has a stake. So many important movements in 20th century art were nurtured here—fine art photography, experimental filmmaking, Abstract Expressionism, Pop, West Coast figurative painting, Funk art, and conceptualism, to name a few.

While we understand these movements by individual works and individual artists, we also now experience them as something more, as the image of events, of whole eras, and even of history proper.

Simply put, artists give shape and meaning to our collective experience. This is what we mean by essential. San Francisco Art Institute's curriculum, its programs, its faculty, students, and its very culture remain committed to this creative understanding of the present. The images on these pages present a sampling of undergraduate and graduate student work.



GHAZALEH HEDAYAT



RICARDO HERNANDEZ



SONYA BLESOFSKY

OUR FACULTY

The past helps shape the present, and some of the past faculty of SFAI have been the most important artists of our time: Ansel Adams, Dorothea Lange, Imogen Cunningham, Richard Diebenkorn, Joan Brown, Elmer Bischoff, David Park, Clifford Still, Mark Rothko, Robert Motherwell, Jay DeFeo, Angela Davis, Bruce Conner, Trinh T. Minh-ha, Carolee Schneeman, Bruce Nauman, Kathy Acker, and Larry Sultan. Today, that commitment continues and is exemplified by the critical approaches of our current faculty.



CODY CLOUD



NICOLE HAGEN



JAMES BURKART / JACOB KINCHELOE



NICHOLAS DEANE



ELYSE HOCHSTADT



666 (SHALO PENUELA / ANA MARIA SALCEDO / HOMERO HIDALGO)



ENGELBERT HOLDER

OUR ALUMNI

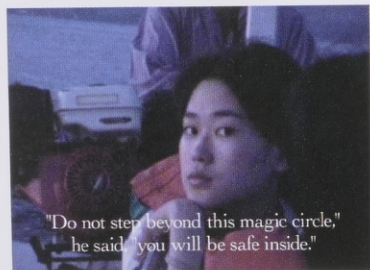
San Francisco Art Institute is historically known for producing artists who have left lasting effects on culture both nationally and internationally. SFAI alumni include Sargent Johnson, Richard Diebenkorn, David Ireland, Robert Graham, Paul McCarthy, Annie Liebowitz, Brent Sikkema, William T. Wiley, Sharon Lockhart, Catherine Opie, Paul Pfeiffer, Aziz + Cucher, Jason Rhoades, Barry McGee, and Toba Khedoori. The younger generation has included Lance Acord, the cinematographer of *Lost in Translation* and *Adaptation*, and Kehinde Wiley, recently profiled in *The New York Times* as “having achieved the kind of meteoric success that most young artists only dream about,” just three years out of graduate school.

RECENT HONORS

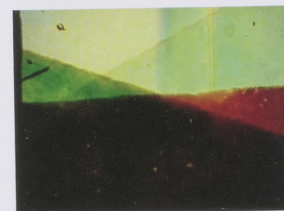
SFAI alumni are regularly the recipients of major awards and grants, including two MacArthur Foundation "genius" fellowships in 2002, and Guggenheim fellowships in 2003 and 2004. Since 1995, 21 Art Institute alumni have appeared in the Whitney Biennial and 8 alumni have been included in the Venice Biennial, the art world's two most important biennial exhibitions. In the past two years alone, over 20 major solo exhibitions in American museums have featured Art Institute alumni. During that time, the School's alumni have also directed, filmed, and written seven feature films that have gained public and critical acclaim, and have been the subject of books released by such publishers as Knopf, Random House, and Charta. Twenty-one Art Institute alumni have had feature-length articles about them appear in the pages of *The New York Times* since September 2002.



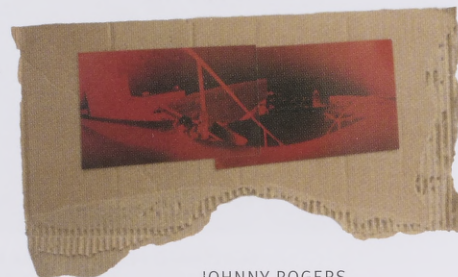
CARINA BAUMANN



DIANE TAI-WU



CHRISTINA BATTLE



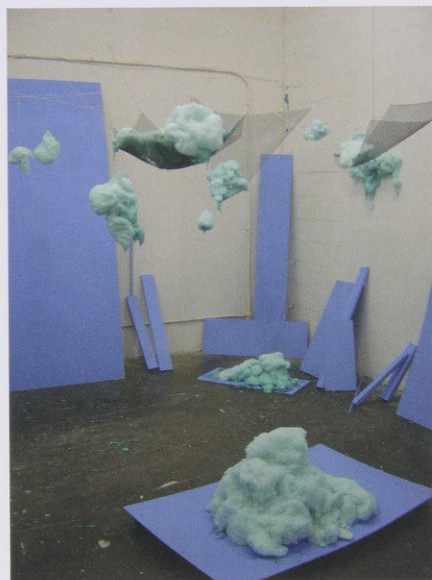
JOHNNY ROGERS



JESUS CHAIDEZ



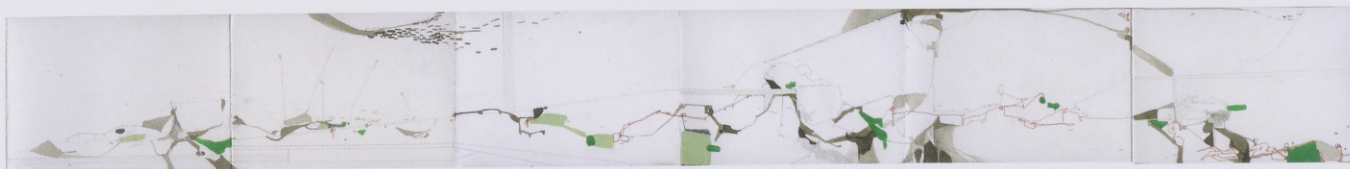
ELIZABETH DIGIOVANNI



CRYSTAL LUI

The work of former SFAI students certainly defines the art world, but our graduates also lead in many other fields, shaping the worlds of education, media, design, and business, to name only a few.

**WELCOME TO SAN FRANCISCO
ART INSTITUTE**



ANDREW BENSON



Conversations

We are committed to your education here, based not only on our legacy but also on the exciting new possibilities currently being offered in our innovative curriculum.

Your development as an individual artist is at the core of the San Francisco Art Institute's educational philosophy. Whether you choose to study painting, filmmaking, sculpture, photography, printmaking, new genres, or design+technology, your time here and the relationships you develop—with faculty members and fellow students—will shape who you are as artists and human beings.

But don't take our word for it. In this section, we offer five "overheard" conversations between faculty and students about their learning experiences at the School.

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Figuring Out the Fit Between 'the Work' and 'the Career'

Catherine Saiki completed the MFA program in 2005.



AMY ELLINGSON: We met last year when you were in my Professional Practices class. I'm curious—are there goals that you had then that you no longer have as a result of thinking through that class, or goals that never occurred to you that are now part of your plan, or that have changed how you think about your career?

CATHERINE SAIKI: I think the course, through the readings and class discussions, enabled me to see things more realistically. It certainly took the rose-colored glasses off, but I think all of us who enter graduate school are wearing them to a certain extent.

AE One lens is rose-colored; the other is cynical. It's this weird, cross-eyed effect.

CS My stance shifts between the two. That said, the different lenses can also neutralize one another, enabling us to see things more realistically. Initially, I came here envisioning a window of time with no responsibilities beyond developing my work. One thing you taught us, however, is that we have a responsibility to our work, to put it out there, to participate in, and contribute to, a larger dialogue. The course is a hands-on approach to

make this happen and it opens us up to the possibility of setting and achieving career goals.

AE The class is supposed to contextualize the art world as a network of institutions and people, all of which are shifting and moving. In some ways, the art world has a history that is separate from, but concurrent with, art history. So there is the history of museums, the history of galleries, the history of publications, and that's how we frame the class. In doing so, the goal is to demystify the art world so you know how to approach these institutions, how to interface and communicate with them, how to get your work out there, how to find audiences for your work, and how to go about establishing relationships with these institutions.

CS Artists often think only of their studio practice and fear the other aspects. Demystifying is the right word; it is about taking your career into your own hands and making it work for you—even if it means that you choose to move to a small town.

AE If you do that, the challenges are going to be different than if you decide to move to New York City. I think it is easier to think about where you

want your work to be in five years than where you want to be career-wise. Where do you want to be showing, do you want to be teaching, all those little pieces of the puzzle—how do you break them down into reasonable, manageable goals? It is essential to remember that the artwork and the career are two different things, and sometimes they overlap, and sometimes they are seamlessly blended, and sometimes they are very separate. Sometimes you may have to focus on one and not on the other. But if you are on top of the business and administrative aspects of your career, it helps you to be more productive in making your work.

CS One of the most interesting and empowering things for me was to watch your progression because you walk the talk in terms of moving your own career forward. I finished the class with a solid understanding of the complexities of the art world and was able to question whether or not it is something I want to engage in.

AE As artists we have to decide on what level we want to participate. I think about the word "empowering," and while there is something



Amy Ellingson teaches Painting and Professional Practice.

corny about it, one of the goals of the course is to acknowledge that there are many options—you can play the game in a number of ways, or you may choose something that is not a traditional career path.

CS What do you think are the most significant points that the students will walk away with?

AE I think one of the key pieces is the concept of aesthetic value and how we attribute value. We start with Kant, and his idea that works of art exist outside of context. He advocates an 'I know great art when I see it' approach to looking at art. Then we address the postmodern response to Kant—the position that art is solely dependent upon various contexts and social constructs. I think it's a great place to start because it reminds us that the ways in which we find meaning and value in art are very different from what they were 50 or 100 or 200 years ago, and they will be different 20 years from now. And when you're flipping through the art magazines and you think, 'Oh, this is where it is now, do I fit in this?' rest assured that it's going to change.

CS Context is critical for me. I don't know where my work will fall into what I ultimately see as a technological revolution, but there is something to be said about the return to painting and drawing that is taking place right now. My time here at SFAI has certainly prompted me to think about my work within the larger art world context.

AE That also reminds me of the section where we discuss the value of the MFA. What are you paying for? What are the expectations? How does this thing pay off personally, professionally, monetarily? Is grad school a personal luxury, or a career necessity? Those conversations were some of the best conversations we had in the class, and the issue of the teaching career flows from that.

CS Did you always know you wanted to teach?

AE Yes, yes. Do you want to teach?

CS I would love to teach, but I think it's going to be a while. It's one of my long-term goals.

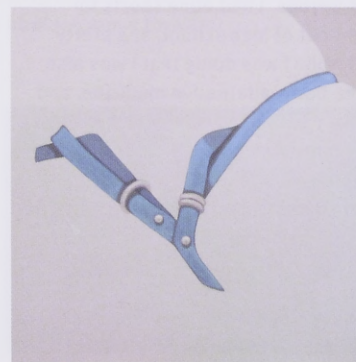
AE When is your show this summer?

CS In August.

AE Will it be the same work that's in the MFA show

or all new work, or ...

CS It's work in progress, but it will most likely be an amalgamation of what I was doing before I entered into the program and what I have been working on while in school. The new work is decidedly more abstract, more gestural, less tightly wound. That said, even if the pendulum swings a bit, the work will continue to be influenced by the rigorous critique process that, for better or worse, has become an integral part of my internal dialogue as an artist.



CATHERINE SAIKI

Discovering the Artist Within

Grant Ernhart is an undergraduate photography major.



LINDA CONNOR: You are a transfer student like many of our students, but you have come from a very different discipline: physical training, sports. And then you discovered art at the University in Minnesota; your photo teacher had gone to school here at the Art Institute; you fell in love with photography and decided to come here. How and why did you make the transition from being an international skiing competitor to being a photography student?

GRANT ERNHART: My ending up at SFAI surprised me as much as anyone. I had done sports for nine years, right out of high school, at a pretty high level, and while I was doing that I was also interested in the body, alternative medicine, and particularly massage. When I was studying Rolfing, I started to ask questions about things I never thought about before. And when I started doing photography I realized that art might provide another way I could explore these questions.

LC What kind of questions?

GE Well, when I was doing Rolf training, which is a kind of body work that focuses on connective

tissue, posture, and other things, I started to bump into these ideas about how you can affect people's perceptions. And I find that, at least in some of my photos, I can evoke certain feelings that go beyond the physical presence or nature of something. That's what is so great about art, I don't have to say, "Look at the way the light comes into the room and fills the space." I can show that, and more.

LC Your work has a very internal sense. A photograph of a building is not about a building being plunked down in a space, it's about a sort of place that contains an emotional ambience; also, these places seem to be a metaphor for the emotional space.

GE You're right. The art I like to look at has that intensive feeling, has a transcendence beyond what you just see in a photograph. Maybe all good art has that, but my goal is to be able to make something that will move a person.

LC What about the relationship of training in sports and art? Did the discipline and things you did in sports prepare you to be an artist?

GE My first photography teacher said that art is

really about learning another language, learning another way to communicate, and it doesn't come easy. He also said there is no such thing as a passive artist. I think that created a bridge to my experience in sports training, because if you want to be a good athlete, if you want to be in the Olympics, you know that there is going to be a lot of hard work.

LC Do you think that the type of sports you were involved in was part of it, that skiing is an individual sport, not a team sport like soccer or baseball?

GE Yeah, definitely. I was part of the national team, but my performance was my own.

LC You are competing as an individual, you're up against yourself, which is one of the elements of being an artist.

GE Yes, I thought that with photography I would be doing something totally different, but it's very similar. In skiing you have to train and practice, you have to find the right skis and test for the best wax, which will make or break your performance. In photography you have to take a lot of shots, you have to practice how you frame something, and



Linda Connor teaches Photography.

hone what you're trying to say. You have to find the right paper and how to print with it, and then you bring it all together for the critique, or for a show. That's really like sports competition. If you're going to make it you have to do something beyond what the others do. I guess all things are like that... but sometimes I feel like photography is a little self-indulgent.

LC And skiing isn't?

GE Well...of course it is, absolutely.

LC Isn't it interesting that in our culture we really get behind the kind of discipline that goes into a sport: athletes are big heroes. But in art—even you fell into the cliché that art making is self-indulgent, but sports is culturally understood and supported.

GE It's true, I never really thought about that before. All those years I did sports: what did it add up to? It wasn't for the greater good, although some people would argue that I was representing the United States and that was something.

When I quit I was ranked third in the country. I made the national team, had gone to the World Championships, and competed on the international

level. But suddenly it was clear to me that I would never be a medal winner. I had reached a plateau or level where I understood my potential and it was enough.

LC What is your goal in photography?

GE I want to make images that will move people, that will touch and affect them.

LC What happens when you do that? Will you move on to find another challenge?

GE No, I don't think so. There are times when you reach a certain proficiency with something, or attain a goal in life, and then you move on. But what's interesting in art, why I think I'll stay with it, is there's no qualifying criteria, there's no World Championships in art. If you're making art it's because you have an internal question or dialogue that you're always going to be involved in. It just goes on.

LC You started taking art in a university. Why did you choose to come to an art school?

GE The class structure is much more advantageous to making art. At the university you have 45- or

50-minute classes, maybe four days a week, you don't have time to really get anything done. Second reason is depth of the faculty. There were some good people there, but overall the faculty was a lot smaller. Third reason is when I was skiing, I lived in a house with four other people who were also skiers, I worked with a training group and everybody was skiing. I'd show up at practice and didn't have to explain to anybody what I was doing. The same is true for art school. Everybody is here for the same reason. And I wanted that environment, I wanted that feeling, because that's how you move forward.



GRANT ERNHART

'Shoot First, Ask Questions Later'

Justine Lo completed the MFA program in 2005.



JUSTINE LO: One of the things I found interesting about making this film was that the reactions from the film students and the painters were very different.

ANITA CHANG: Really? So you showed the film to your painting class?

JL Yes, since it is about them... I think because it is a documentary film, the non-filmmakers were more interested in the content; they didn't think about the rhythm, the structure. You've talked about that in your work, how it is a struggle, how you balance that.

AC When you came to me with your proposal you had a really solid concept, and we talked about how to make it a film, how to consider the time-based aspect of film. I think you really succeeded. You said "I'm just going to do the interviews, I'll see how that goes," and that would influence what you would film. In documentary work so much of it is organic, you don't really know what your material is going to be until you start conducting your interviews. Is that how it happened?

JL I definitely learned from the first two exercises in class how little control I had—and I'm really a control freak—so I consciously told myself not to worry too much about being perfect, having exactly the right footage. Like you said, it's really organic, really spontaneous. I decided to shoot during my intensive class because that's when you see people working really hard, really concentrating.

AC And you had already interviewed before the shooting?

JL No, it came after.

AC The interviews came after!

JL I shot the footage first, and I didn't have any idea what the structure would be. I know the painters who have seen it have complained, because they expect the image to illustrate the speech, they expect the standard talking head. But I wanted to push it further than just filming people talking, so that's why I decided to shoot first and interview later.

AC You did a lot of optical printing, which I assume came after the interviews. This is a very calculated

way of constructing your existing material. You really had to plan it out. How did you bring what you learned in the interviewing into the visual material and then finally the editing?

JL Maybe because I wasn't constructing it based on the interviews, the essence of things was the most important, so I never reviewed my interviews until I was ready to use them. Of course I had a good sense of what they were like, the feeling, the mood, the emotions, but I didn't remember a lot of details. I did find it was really challenging to sit down and try to structure the film. I didn't have a script, but it's like in painting, you have to go to the studio and you might not know what you're going to do, but you just go and see what happens. Just do it! So I went in and sat down for five hours and made up the raw structure. What I mean about letting it be free, of course I had a very detailed description of the footage, I had the composition—

AC —and all the stuff you were shooting for the optical printing.

JL I was more interested in the rhythm, the music, how everything comes together. There is a part



Anita Chang teaches Filmmaking.

in the film where it's like you're walking down the hallway at the grad studios, it's a long hallway, and what you hear is a guy talking about his view of painting, and his speech is really lyrical, it flows really well. A lot of people felt it would be too long, and more interesting to see the guy talking rather than an image that wasn't related to him. But I'm the one who is telling the story. I'm the filmmaker. We talked about this in class a lot: is documentary really facts or another form of fiction? You said there was a filmmaker who says that documentary film is the same as fiction. He doesn't make a distinction.

AC Right, that all documentary film is a construction, as much as narrative or experimental film. And there is the other camp that believes that, in fact, all of what we call film is documentary, that we are documenting our world. However we put it together is ours, but whenever we put a camera on something, it is a document. Whether you change the speed, frame it in a particular way, it is still a document. And the other camp says it's all fiction. It's like asking the question "is all art autobiographical?"

JL What does experimental mean in a documentary film?

AC What do you think it means?

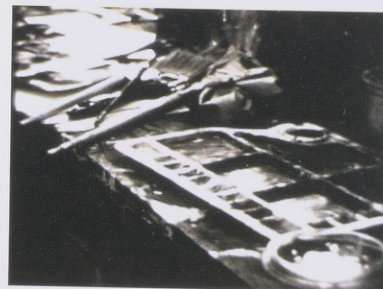
JL At first I thought the experimental part had to do with the image, how the image is constructed. But the more films I watched, the more I learned in class, I realized that experimental doesn't have so much to do with the image alone, but how the story is told.

AC It's the construction of it, too, not just how it looks. There is a certain stereotype of what experimental looks like. We think we know what avant garde looks like. I would hope that people would look at the intention and the spirit behind the creation of the work, to determine if the work is experimental. When the technology first came out a hundred years ago, everything one did was an experiment because the technology was so new. But what does it mean now to work in an experimental way? For me, so much of it has to do with spirit. Now we have digital technology, there are more tools and avenues for experimentation.

JL It's the spirit behind it, I like that.

AC Don't you think it's the intention? One can mimic an experimental work, but is it true? Where is it coming from? Is it for commercial purposes? Who is the audience? Is it selling a product or exploring a concept?

JL I've never heard of experimental painting, but at the Art Institute it's all about experimenting, about being pushed and pushed again to try something new, to confront the spirit behind it. I think that it's the same thing.



JUSTINE LO

Politics, Collaboration, and Performance

Sahar Mozaffar completed the BFA program in 2005.



TONY LABAT: Didn't I meet you right after 9/11, just around it?

SAHAR MOZAFFAR: I started school here that semester, just before...

TL At first I found your presence very mysterious. You were kind of a wallflower, very quiet, off in the corner. And then you started doing some very provocative work. I bring up 9/11 because I think there were a lot of issues at that time, a lot of things were coming into the room, and suddenly you were doing work that was very confrontational, a little reactionary, a little didactic. How has your work developed since that time?

SM Without that preliminary reactionary work, I couldn't do what I do today. I started out working with a small group of people, and we were really coming out of the performance art of the early 70s, and there was a real connection with that lineage. Then I moved on to technology, and at that point I started to think about gender and its relationship to work, how artwork is really very gendered, how that operates in critiques, and how I've been affected by male critiques, as a feminist.

TL It was cultural, too, with those earlier pieces, around 9/11. You would come to class dressed in a burka, only your eyes visible, and the others didn't even know how to approach it, it was such a hypersensitive time. You know, I hadn't thought about it before, but in your first year, there was Heather and you and Frederick and Sarah, you all sort of bonded, and you started a kind of support network, working collaboratively. You did a show at the museum, you were invited somewhere else, you all had this historical connection to the '70s. But what I hadn't thought about before is that Frederick is of color, you are all feminist women, it was very political. I was concentrating on what you shared in performance, but now, stepping back, I see that it was very political.

SM It was like the collective was a support network, it was OK to be dependent on each other, and this was really good for awhile. But then I became more independent and was not so interested in the group, the performance.

TL In critique all the students take notes, which I do, too. But what I hope is that you aren't all taking notes about what I'm saying, that you are writing down your own ideas for thinking about later, ideas that will come into your work. You once sent me an e-mail that you had 45 words that I had said about your work. What do you write down in critiques?

SM I just write down words, words that people bring up, words that maybe I haven't been able to find myself to describe the work. I don't like to talk in critiques, I am more interested in observing.

TL But when you do, it's like "don't mess with me." You observe, you take notes, you sit back, and then when you do speak you are very strong, tough. You know, you said that you see me like a shadow behind your work, and I'm thinking that this is the ideal for a teacher. You have also used the term "shadow" to describe your own relationship to your work. But your work has at times been very autobiographical; there is this presence of the body. In a sense, you have been objectifying yourself, in your biography, and it is more passionate. But now, in your new work, it is becoming more abstract.



Tony Labat is an alumnus and is the chair of the New Genres Department.

SM At this point I feel very detached from my work. It has evolved, but I don't think it's come far enough. I'm not sure where to go next. I'm trying to make my work more complex, but to be quite honest, I think I'm just taking an easy route and I'm not happy with that.

TL I think this is one of your problems: you are too hard on yourself. But it is also one of the things I really admire about you. Although I try to get you to see how well you are doing, how great the work is, you are never satisfied, and I have to say that that is the best kind of student to have. What about your move from photography to the technology, using the video projections, using your body? That first performance piece of yours, where you had written in Arabic on a strip of film negative and you pulled the film out the can and nobody could read it; what was important was your presence, that it was you holding the film, not that it was just hanging on the wall.

SM I came from a sculptural background. I'd done some photography, but I started here with performance and then I went to video. I think we've

had the conversation before that I was afraid of video, because I was afraid of technology—I'm afraid of lots of things—and what it would do to the work, how it would change it. But then I started doing it and it seemed like a natural direction. But now I'm having conflict about where my work is going, like maybe now the work shouldn't use technology, I don't know...

TL You've come full circle, is that it? Is that why now there are more objects?

SM I've been thinking a lot about sculpture; it just seems like something I have to do. I mean video is sculptural, the body is sculptural, but literally about using sculpture, bringing back the object.

TL Now you are bringing in furniture, the projections have come off the wall...

SM Which I'm happy about, because I felt like "where can I go from the projected image?" I want it to be more. I'm interested in architecture, I want to talk about space and how space is created, move beyond the projected image.

TL So, you have another year here?

SM Another semester.

TL Wow, time flies! How are you going to wrap it up?

SM I want to have a new body of work that I'm happy with, so that I can feel that I've really accomplished something here. I want to be able to leave with a sense of really having done something worthwhile.



SAHAR MOZAFFAR

The Element of Surprise

Ana Fernandez completed the BFA program in 2004, and is currently enrolled in the MFA program.



DEWEY CRUMPLER: I've been looking at your work for the past few years, and I know that you've been working with other professors, too. Where do you think your work is going now?

ANA FERNANDEZ: My work keeps evolving. My teachers were very open to my initial ideas. I knew I wanted to take a stance about what I represent culturally, as a person raised in Mexico and the United States, and also as a woman. Who is my role model? The CEO or housewife or...?

I wasn't sure what I represented so I kind of collaborated with several teachers, and I created this hybrid: the CEO cleaning the bathroom, scrubbing the toilet wearing a cocktail dress. I slowly incorporated other aspects, such as what is out there commercially—how women are represented in advertisements. Now I'm taking it a little bit further. My new work is going to be more political, using the actual border, between TJ—Tijuana—and San Diego, incorporating that into the images as well, working with that double standard.

DC The politics in your work, that's important to you. You do make a statement in the kinds of

inquiries you make that wind up being obvious to a viewer. How does that work out for you? Is there a certain kind of didacticism, a certain ambiguity, wrapped in with this political undercurrent?

AF I think ambiguity plays a big part and humor plays a huge role.

DC Particularly humor!

AF I don't want to hit people with this political vision, make them step back, but I don't want to spoon feed them either. So, I try to make it an undercurrent. What is the label on the bottle? Why is her back to you? There are these mysteries. I want to make the viewers think, to be able to place themselves within the image, and ask "Why is she staring away from her chore, why is she never facing out? Is she just showing us her ass or what?" All these questions came out in critiques....

DC So were critiques important; did they help to guide you through your explorative process?

AF I think they were vital. I want to have an audience for these paintings. I don't want to make it so personal that it only reads to me. I want it to

be accessible not only to Mexican-Americans and women, but to everyone. I've received a lot of good comments from men.

DC So the gender element in your work is important to the overall subject of the work. But is it or is it not the very thing that becomes the center of the work? Does the subject take a feminist point of view?

AF I think it's definitely feminist. I don't mean to demean any gender, it's just self-acknowledgment, self-empowerment. It has meaning for everyone, this glorified position for women.

DC In your new work, are you going to be looking more at the relationship to advertising?

AF I'm sure I am influenced—battered—by advertising images—things that are geared towards women, cleanliness around the house, all these products. I was not consciously using this in the paintings, but, from the feedback I was receiving from other students, I realized that this is a huge topic. So I've kind of embraced it and dealt with it. Now I'm gearing more towards the politics,



Dewey Crumpler teaches Painting.

and combining it with the advertising issues, but not making it so important overall.

DC I've known students in the past, people like Iona Brown, who were concerned with issues of race and gender. She is now using an Asian-African-American-Hip-Hop, very contemporary attitude in expressing these forms and is using a traditional Japanese painting technique. Early on, her work was extremely didactic, which is to say that she was relying on some very loaded images in the culture. Now her work has become much more sophisticated, because she is making as biting a commentary, but it is opening up much more broadly. It can't be pinned down into any one particular order, so it works on several different levels. I think that is more interesting: when a work doesn't provide simply one meaning.

AF There's not the immediate reaction.

DC You can go back several times and find something else. When paintings open up that possibility, they work in a way that is really deeply personal, and therefore deeply suggestive, important in a broad way.

AF I think that one of the strengths in painting is the element of surprise, the revelation that comes from seeing a painting over and over, and every time you come back and look at it there is something else.

DC It's like any great meal or any great reading: as you come to it at various points, it opens up for you and it continues to open, and every opening is a particular kind of revelation. Subject matter is only part of that process; the other part is how you get from here to there, and it's that part of it that I want painting not to lose.

AF Painting has an advantage over language. In language, you have certain sayings and expressions, but they don't necessarily translate. In painting, you can speak with an image, you don't need to have the right words. There is that universal transcendence of emotion, it conquers the specificity of language.

DC It's like music in that the imagery is part of it—not it—part of it. The physicality that you bring to the process comes through in the surface. It's something ephemeral, something in the air—the music is there, the vibrations are there, and if you are in the right place you can hear them. I'm always in search of that when I look at painting.



ANA FERNANDEZ



Engagement with the World

This is an exciting moment at San Francisco Art Institute. While restating the important legacy of the Institute, we are also charting a bold and new vision for the future. Our students are at the center of this rethinking of our liberal arts and humanities curriculum through the establishment of the four Centers for Interdisciplinary Study—the Center for Art+Science, the Center for Media Culture, the Center for Public Practice, and the Center for Word, Text, and Image.

These Centers allow us to interweave academic learning and studio practice through intensive classroom discussions, coursework, and projects. In addition, each center sponsors exhibitions, symposia, residencies, internships, and travel programs that support larger social engagement.

Your education here will broaden your exposure to the interrelatedness of all art practice, through engagement in the community and by direct involvement in issues connected to contemporary culture and society. A major component of this philosophy is reflected in our City Studio program (see pages 30–31), a whole new approach to working with community programs based on shared interests and dialogue. SFAI strongly believes that such direct and informative engagement with the world beyond the institution is crucial to a sound preparation for the productive and meaningful life of an artist.

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CENTERS FOR INTERDISCIPLINARY STUDY



The Centers for Interdisciplinary Study provide curricular structures for students to link their work as artists to a whole range of histories, ideas, and cultures. Through their external partnerships, they provide concrete links to other institutions and communities, providing students with opportunities—integrated at the earliest stage of their academic careers—for practical experience outside the institution.

The linchpin for the establishment of SFAI's Centers for Interdisciplinary Study is the fundamental belief that relations between theory and practice are best realized in an environment of rigorous, open, intellectual, and cultural inquiry. Such an environment accords with the best traditions of San Francisco Art Institute, which since its founding day has championed an education based on experimentation and theoretical reflection. Through the Centers, the Institute offers new opportunities and fresh perspectives on knowledge production, artistic practice, and theoretical research.

The Centers enable undergraduate and graduate students and faculty to build new methodological tools to address ideas in critical theory, philosophy, cultural studies, art history, media theory, writing and criticism, and science and technology. In this regard, we are creating discursive spaces for ideas, contestation, debate, and research. We are also creating a structure for engaging with the rapid changes that are occurring across disciplines of artistic practice and with those disciplines that reflect on the significant intellectual contributions of art to global culture.

PARTNERSHIPS

The School has formed numerous partnerships with regional and international organizations to offer students internships and other learning opportunities. Our recent partners are the Exploratorium, the San Francisco Center for the Book, KQED, and the Bay Area Video Coalition.

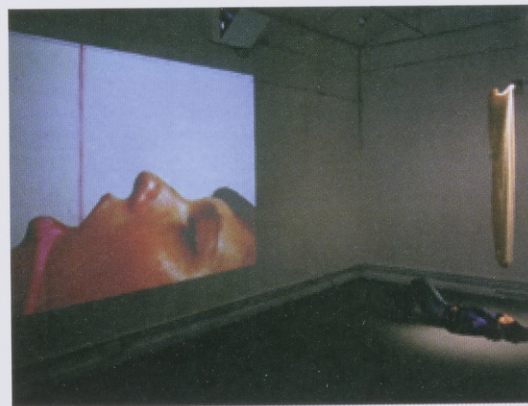
A partnership established between SFai and the International Society for the Arts, Sciences, and Technology (Leonardo/ISAST) recently brought the editorial offices of *Leonardo*, the Society's publishing arm, onto the main campus of the Art Institute in July 2005.



PATRICK WILSON



ERION CHA

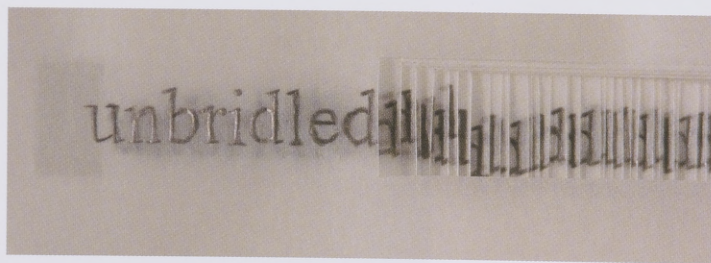


MAGGIE FOSTER (LEFT), SAHAR MOZAFFAR (RIGHT)

CENTER FOR ART+SCIENCE

The Center for Art+Science currently offers two tracks of investigation that allow you to customize your own program of study: *Bodies* and *Systems*. *Bodies* focuses on topics in art and science that emphasize individual entities, such as anatomy, heredity, and metabolism. *Systems* covers topics in art and science that articulate the relationships between entities, such as ecosystems, network structures, and emergent phenomena.

The artmaking focus of the tracks cuts across the traditional organization of scientific disciplines, allowing students to draw on material from diverse sources.



REBECCA MILLSOP

CENTER FOR MEDIA CULTURE

The Center for Media Culture currently offers four tracks of investigation that allow you to customize your own program of study: *Animation*, *Sound*, *Interactive Narrative*, and *Media Re-Design*.

Animation focuses on experimental, traditional, and 3D forms of animation and their roles in cultural and personal expression. *Sound* offers a broad range of courses that investigate technical, critical, theoretical, conceptual, sociological, and historical aspects of sound. *Interactive Narrative* explores the poetics and politics of storytelling across forms of fiction, nonfiction, and multiple technologies. In *Media Re-Design*, students investigate and challenge the traditional distinctions among art, design, and media.

CENTER FOR PUBLIC PRACTICE

The Center for Public Practice currently offers three tracks of investigation that allow you to customize your own program of study: *Social Environments*, *Spatial Situations*, and *In-Transit: Networks and Systems of Circulation*.

Social Environments encourages you to consider the social environment as material for your work. Projects are generated from and with the social context of collaborations, encounters, or public actions and activities. The focus is on social reality as a primary dimension of your work. *Spatial Situations*, you consider the intersection of the built and natural environment: the ways geography and geology collide with constructed aspects of the environment—airport terminals and neighborhood malls in urban, suburban, and rural contexts, for example.

In-Transit: Public Networks and Systems of Circulation focuses on ways that public spaces are systematically connected or disconnected both locally and globally. This can include anything from surveillance cameras in local food marts, the mail delivery system, transit systems both physical and virtual, and GPS programs using satellite mapping and navigation. You are encouraged to intersect, critique, or hijack these systems in the process of making art.

CENTER FOR **WORD, TEXT, AND IMAGE**

The Center for Word, Text, and Image presents courses and seminars and sponsors visiting artists, writers, photographers, poets, and journalists—all exploring the interplay among these components in many dimensions. The curricular and co-curricular activities of the Center provide a variety of perspectives, helping to guide your investigations into the nature of language and communication, the intersection of text and content, and the symbolic and signal power of images. The outcome of this intersection can be seen in many forms, including artists' books, documentaries, radio vérité, pop music, and performance.

Partnerships with organizations such as Arion Press, The San Francisco Center for the Book, KQED, and other Bay Area groups give you opportunities for advanced practice and internships.

INTERDISCIPLINARY FACULTY

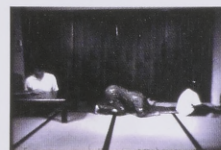
RICHARD BERGER
CHARLES BOONE
ANN CHAMBERLAIN
ANDREI CODRESCU
JOHN DEFAZIO
AMY ELLINGSON
MILDRED HOWARD
PAUL KLEIN
ROBIN GIANATTASSIO-MALLE
SUZANNE OLMSTED
JEANNENE PRZYBLYSKI
JOVI SCHNELL
MEREDITH TROMBLE



FIAWOL



IRWIN SWIRNOFF



GYEONG-TAE ROH

CITY STUDIO



Frederick Marx, director of the award-winning film *Hoop Dreams*, working with a young video artist.

City Studio is a new program at San Francisco Art Institute that uses urban sites and community facilities as a new kind of laboratory for research, practice, and social interaction as part of students' course work. It focuses on re-energizing the goal of public education and public dialogue. Its overarching goal is to engage underserved youth in a rigorous arts education experience that provides meaningful social engagement, leadership development opportunities, and preparation for successful matriculation into college. The youth who participate in the program will have the opportunity to work with emerging artists and faculty from SFAI as well as community leaders.

Inherent to this program is a desire to connect SFAI students who participate in the program with a broader realm of ideas that venture beyond discrete subject areas. By this we mean the introduction

of artmaking as a social action, one that empowers students to be active agents in the production of their own education.

City Studio goes beyond traditional outreach programs to disadvantaged communities and youth. It seeks active partnerships with those communities, youth development organizations, and forums that best reflect SFAI's commitment to cultural and public dialogue in the Bay Area. Through a collaborative learning environment, program participants will come to understand how they can take control of visual representation in ways that will have both practical and political consequences. They will collaborate in the pedagogical approach and culture of SFAI and its students. Led by Art Institute faculty in the role of project leaders, the program becomes an innovative platform where pedagogy meets reality—the starting point for the desired creative dialogue.

Each project reflects the social and cultural identity of its youth participants and forms an artistic dialogue unique to the partnering components of youth development organizations, neighborhood studio facilities, and SFAI. New projects are formed every semester, and different media are practiced through each neighborhood-based studio served.

City Studio combines existing exhibition and public programs with new initiatives, such as national and international collaborative projects, visiting artists, and urban research residencies.

City Studio is made possible by grants from The James Irvine Foundation and the Walter & Elise Haas Fund.



EXHIBITIONS



Visiting Artist Raul Cordero working with students in the Walter Gallery on *Casting*, a live screen test for his video installation *6 Chances*, which was produced and premiered at SFAI.

Exhibiting work as an artist is an important marker and goal of all artists. SFAI has a number of professional and student galleries dedicated to showcasing new work. The mission of our galleries and exhibition programs is to acquaint our student body and the Bay Area public with emerging and established bodies of work occurring across the spectrum of the international contemporary art arena. The campus of SFAI is one of the most visited sites in the city, and this provides for a continuous dialogue with our challenging exhibitions program at the Institute.

Students are an integral part of the operation of the galleries and learn from their experience of interacting with professional artists, the school staff, and other students in the program. In addition to working with professional artists, students become familiarized with other professional practices and institutions such as non-profit art centers, museums, archives, and commercial galleries.

The highlights of our academic year are the graduate and undergraduate exhibitions which take place each May. The undergraduate exhibition occupies every available exhibition space at the Chestnut Street facility. The graduate exhibition is accompanied by a catalogue with 4-color reproductions of each student's work and biographical information. The exhibition is held off-campus in San Francisco. (See page 86 for pictures of the 2005 installation.)

THE WALTER AND MCBEAN GALLERIES

The McBean Project Space is the smaller of the two gallery spaces at the 800 Chestnut Street Campus. It has highlighted artists' projects and residencies. In the spring of 2005, for instance, Chris Ballantyne (SFAI MFA, 2002), the winner of the Tournesol Award funded by the Headlands Center for the Arts in the Bay Area, exhibited his most recent paintings along with a site-specific installation. Also in 2005 the visual and sound artist Steve Roden, the recipient of SFAI's first Nimoy Foundation Visual Arts Residency Program grant, created *seamarks*, an exhibition of sculptures, video, drawings, paintings, and a sound piece for the space.

Other artists from recent years include Clare Rojas, the 2004 recipient of the Tournesol Award, Robert and Shana ParkeHarrison, Alison Knowles, James Siena, Micol Hebron, Los Carpinteros, Raul Cordero, and Lee Bul.

The Walter Gallery is the larger space at 800 Chestnut and usually hosts group shows. The annual Adaline Kent exhibition appears in the Walter Gallery, and since 1959 has presented, among others, Manuel Neri, Bruce Conner, Tony De Lap, William Wiley, Terry Fox, David Ireland, Terry Allen, Carrie Mae Weems, David Cannon Dashiell, Connie Samaras, Gail Wight, Richard Berger, and Scott Williams.

DIEGO RIVERA GALLERY

The Diego Rivera Gallery is a student-run exhibition space committed to exhibiting work by current BFA, MFA, and Post-Baccalaureate students. The gallery is named for the famed Mexican muralist Diego Rivera, whose fresco *The Making of a Fresco Showing the Building of a City* (1931) fills one wall of the exhibition space. Exhibitions change weekly, and every Tuesday during the academic year there is a public reception for the artists. The Diego Rivera Gallery model is based on professional and non-profit exhibition spaces. Student artists learn through the process of proposing an exhibition to

a jury, planning the exhibition, installing their art work in a public gallery, and presenting a public talk about the work they are exhibiting. Nearly 200 students are represented in approximately 40 exhibitions that take place each year.

SWELL GALLERY

Located at the Third Street Graduate Center, Swell Gallery features exhibitions of work by current MFA and Post-Baccalaureate students, curated by students and faculty, and is open to the public.

PRENTICE AND PAUL SACK STILL LIGHTS GALLERY

The Prentice and Paul Sack Still Lights Galleries are exhibition spaces that showcase work by current Photography majors. These spaces are maintained by the Photography Department and coordinated by MFA students.

San Francisco Art Institute's exhibitions and public programs are supported by the Grants for the Arts / San Francisco Hotel Tax Fund.

VISITING ARTISTS AND SCHOLARS

Visiting artists and scholars play a significant role in the educational environment of SFAI. The Art Institute's programs are designed to foster international dialogue and exchanges. These artists engage both our student body and the community at large. Visiting artists, critics, and lecturers visit the School for several days or remain in residence for up to a semester and meet with students, teach an intensive, or participate in seminar discussions and/or critiques.

MCBEAN DISTINGUISHED LECTURE AND RESIDENCY

Recognizing the importance of direct engagement between students and the great artists of our time, the Art Institute and the McBean Family Foundation launched the McBean Distinguished Lectureship and Residency in 2000.

DIEBENKORN FELLOWSHIP

This fellowship, established by the family of alumnus and former faculty Richard Diebenkorn, brings a distinguished painter to the faculty for a semester and also provides a studio and residence for the visiting artist.

A SELECTION OF VISITING ARTISTS AND CRITICS

Sutapa Biswas, artist
Pepon Osorio, installation artist
Mona Hatoum, artist
Ji Ruoxiao, painter
Steve McQueen, filmmaker
Nicholas Africano, painter
Linda Montano, performance
Edit deAk, critic
Svetlana Alpers, art historian
John Ashbery, poet
Ron Padgett, poet
Robert Irwin, site artist
Oliver Jackson, painter
Don Bachardy, painter
Andras Ban, critic
Sue Coe, painter
Wolfgang Max Faust, critic
Rudy Burkhardt, filmmaker
Stan Brakhage, filmmaker
Keith Haring, painter
Leonard Hunter, sculptor
Larry Rivers, painter
William Eggleston, photographer
Alex Katz, painter
Rosalind Krauss, critic
Yvonne Jacquette, painter
Elaine de Kooning, painter
Les Levine, media artist
Susan Rothenberg, painter
Elizabeth Murray, painter
Carter Ratcliff, critic
Deborah Remington, painter
Jackie Winsor, sculptor
Martin Puryear, sculptor
Kenneth Baker, critic
Gregory Corso, poet
Anne Waldman, poet
Tom Clark, poet
Victor Hernandez Cruz, poet
Robert Duncan, poet
Eric Fischl, painter
Suzi Gablik, critic
Donald Kuspit, critic
Barbara Kruger, media artist
Wayne Thiebaud, painter
Moir Roth, writer
Pat Steir, painter

Ed Paschke, painter
Arthur C. Danto, critic
Mary O'Neal, painter
Group Material, installation
Martin Wong, painter
Judy Pfaff, artist
David Carrier, critic
Arlene Raven, critic
Carrie Mae Weems, photographer
Nancy Spero, painter
Michael Snow, artist
Allan Kaprow, artist
Catherine Wagner, photographer
Catherine David, curator
Larry Sultan, photographer
Alastair MacLeenan, performance
Judith Shea, sculptor
Joyce Scott, artist
Ed Ruscha, painter
Ernie Gehr, filmmaker
Faith Ringgold, painter
Benjamin Buchloh, critic
Alexis Smith, collagist
Rackstraw Downes, painter
Amiri Baraka, poet
Philip Whalen, poet
Terry Fox, performance
Alice Aycock, sculptor
Power Boothe, painter
Erica Rothenberg, painter
Betye Saar, sculptor
Whitney Chadwick, critic
Ross Bleckner, painter
Valie Export, filmmaker
John Baldessari, conceptual artist
Abigail Solomon-Godeau, writer
Katherine Porter, painter
Jim Melchert, sculptor
Gary Stephan, painter
Adrian Piper, artist/educator
Yong Soon Min, conceptual
John Duff, sculptor
Ken Jacobs, filmmaker
David Antin, critic/poet
Christopher Knight, critic
Mark Dion, installation
Janis Provisor, painter
Odd Nerdrum, painter
Dara Birnbaum, video
Robin Winters, painter
Clark Coolidge, poet
Alice Notley, poet
Jaune Quick-To-See Smith, painter
T.J. Clark, art historian
Ulysses S. Jenkins, performance
Gary Hill, video artist

Nancy Holt, sculptor
Mary Beth Edelson, painter
Rachel Rosenthal, performance
Roger Brown, painter
Amalia Mesa-Bains, installation
Robert Storr, critic
John Cage, musician
William Tucker, sculptor
Edgar Heap of Birds, painter
David Salle, painter
Roberta Smith, critic
Paper Tiger Television
David Reed, painter
Gordon Parks, photographer
Catherine Opie, photographer
Robert Wilson, theater artist
Guillermo Gómez-Peña, performance
Hung Liu, painter
Dorothea Rockburne, painter
Lenny Limjoco, photographer
Luciano Fabro, sculptor
Margo Machida, painter
Frank LaPena, painter
Gary Stephan, painter
Richard Wollheim, philosopher
Lewis Baltz, photographer
Robert Heinecken, media artist
Herbert Muschamp, critic
Beth Coleman, dj
Francesco Torres, installation
Kim Dingle, artist
Lyn Hejinian, poet
Lewis Hyde, writer
Enrique Chagoya, painter
Anne Wagner, art historian
Rigo23, painter/muralist
Don Ed Hardy, tattoo artist
Inigo Mangano-Ovalle, installation
David Levinthal, photographer
Jayne Parker, filmmaker
Fred Wilson, artist
Lorenzo Thomas, poet
Archive (Anne Walsh, Chris Kubik)
Ingrid Calame, painter
Jim Campbell, moving-image artist
Rachel Whiteread, sculptor
Richard Tuttle, sculptor
Anya Gallaccio, artist
Stephen Westfall, painter
Tom Sachs, sculptor
Thomas Crow, art historian
Richard Wentworth, sculptor
Bernadette Mayer, poet
Paul Pfeiffer, digital artist
Lyle Ashton Harris, photographer
Nicholas Bourriaud, curator/critic

Arlene Raven, critic
Matthew Ritchie, painter
David Nash, sculptor
Christian Boltanski, installation
Euro-SF Poetry Festival
Roger Birt, writer
Kim Levin, critic
Donald Lipski, sculptor
Lewis de Soto, artist
Kathy Acker, writer
Viola Frey, sculptor
James Luna, artist
Ilya Kabakov, installation artist
David Murray, musician
Mike Kelley, multimedia
Lucio Pozzi, painter
Jake Berthot, painter
Antonio Muntadas, media artist
bell hooks, theorist
Lari Pittman, painter
Alvin Curran, composer
Brian Tripp, artist
Tim Rollins, artist/educator
Tom Raworth, poet
Carmen Lomas Garza, painter
William Wiley, painter
Robert Williams, painter
Masami Teraoka, painter
Nina Katchadourian, artist
Tony Oursler, video artist
Gail Wight, artist
Byron Kim, painter
Pipilotti Rist, video artist
Jerry Salz, critic
Jessica Bronson, video installation
Jack Collom, poet
John Outerbridge, sculptor
Tom Marioni, conceptual artist
Coco Fusco, artist/educator
Daniel Joseph Martinez, artist
Nathaniel Dorsky, filmmaker
Los Carpinteros, artists collective
Ellen Gallagher, painter
Holly Block, art historian
Janet Koplos, critic
Komar & Melamid, installation
Tania Bruguera, performance
Robert Rauschenberg, artist
Roberta Smith, critic
Manuel Ocampo, painter
Christian Marclay, artist
Walter Murch, film sound editor
Phyllis Kornfeld, teacher/painter
Sarah Boxer, journalist/critic
Robert Colescott, painter
Sophie Calle, artist

BEYOND THE CLASSROOM

San Francisco Art Institute is committed to connecting you to the broader worlds of work and community from an early point in your academic career. Beginning Fall Semester 2005, all undergraduate students will be required to complete six credit units of off-campus study towards their degree. These credits may be taken at any time between a student's sophomore and senior years.

In addition to the many off-campus opportunities available to students through the Centers for Interdisciplinary Study, SFAI provides several more options for all students, undergraduate as well as graduate, to think about and experience their work in a global context and to understand how their work can be a catalyst for exchange, dialogue, and social engagement. Courses are offered in conjunction with travel to locations all around the world including: Italy, Cuba, Mexico, Vietnam, Cambodia, Thailand, India, and Turkey. Through independent study opportunities, internships, residencies, apprenticeships, teaching opportunities, and academic classes that involve community interaction and cultural immersion, you'll be able to expand your artistic and social vocabularies and become effective, creative agents of change.

YOUTH ARTS COLLABORATIVE

The integration of leadership skills and community involvement is a critical component of the Art Institute's philosophy. The Youth Arts collaborative (YAC) program integrates the School directly into its immediate community through creative collaborations among Art Institute faculty and students, visiting artists, community organizations, and Bay Area youth. During these 4–6 week projects, teens work in small groups (6–10 students per project) with SFAI students and artists as mentors, providing a highly focused exchange program. YAC projects target a diversity of social issues and employ a range of media. Renowned artists such as Julio Morales, Ann Carslon, Mary Ellen Strom, Dorit Cypis, and Rirkrit Tiravanija have led past collaborations. Most recently, acclaimed filmmaker Frederick Marx (Hoop Dreams) led a summer video production project with youth participants and SFAI students addressing community issues.

DIRECTED STUDY

Directed Study opportunities give you the possibility of working on an independent project with a faculty advisor outside the institutional setting, and outside of the city, state, or country.

STUDY TRAVEL AND RESIDENCIES

Study trips are offered during summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, study trips immerse you in the history and culture of a particular place. Study trips range in duration, the minimum being two weeks. A residency is an extended off-campus experience of a semester's duration.

INTERNSHIPS

Internships are an opportunity for you to develop an extended relationship with a group, non-profit organization, or business. The goal is for students to experience the broader world of work, career, and community.

INTERNATIONAL EXCHANGE

International exchange programs allow SFAI students to study for one semester at an exchange partner institution in another country. Studying abroad gives you a new perspective, and influences your artmaking. It also sensitizes you to the issues affecting other countries, other cultures' ways of life.

THE YEARBOOK PROJECT



Nicole Hooks, Ryan Kellman, and Nicolas Block listen to a question during their artists' talk in the Diego Rivera Gallery.

Most of the portraits of students you will see accompanying introductory text were taken as part of an SFAI student project. Three undergraduate students—Nicolas Block, Nicole Hooks, and Ryan Kellman—decided to photograph all the students at the School in 2005, producing a show for the student-run Diego Rivera Gallery at the Chestnut Street campus. Using traditional and environmental portraiture, they wanted to present “an exploding diagram of the Art Institute, its artists, and their work.” The exhibition presented both large-format c-prints and a wall of smaller prints in a format that encouraged viewer interaction.

The three artists worked together as a team, photographing the daily lives of students in their studios and around campus.



ADAM SHAENING-POKRAS



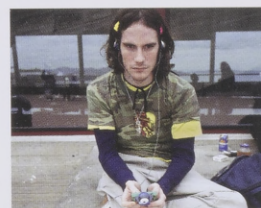
VICTORIA RESTLER



ERIC MCLAUGHLIN



ELIZABETH CHILES



JOHNNY ROGERS



TODD FIORE



JOSEPH T. ENOS



JASON NOYES



ASHLEY BELLOUIN
AND JESSE LOCKHARD



MARGO HOOVER



HYE WON YOON



MOIRA PERNAMBUCO



ALEX BRAUBACH
AND AMBER CADY



REBECCA MILSOP



Undergraduate Academic Programs

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Pursuing a career as an artist is a significant and exciting decision. San Francisco Art Institute's focus on skills, experimentation, and active dialogue makes it a perfect place to explore and emerge as the artist you want to become. Our Bachelor of Fine Arts (BFA) program is designed to develop your ability to think creatively and to give you the confidence to realize your vision as an artist. The program will provide you with equal-parts skill development, guidance, challenging discussion, and the freedom to explore and experiment. Since a BFA program is a key time to focus on your interests, SFAI's curriculum offers adaptable opportunities, including studio practice, seminars, critiques, tutorials with individual faculty members, and internships, enabling you to design your own individualized learning program.

BACHELOR OF FINE ARTS DEGREE PROGRAM



Fundamentally, education at SFAI is a process of dialogue and reflection; it is attuned to the challenges and responsibilities of the individual in a changing global world, and it engages a broad range of knowledge and technologies. This education is creative and generative, self-directed, yet collaborative; it reflects the role artists play in shaping our collective understanding.

In the end, SFAI's education is not about one single necessary outcome; instead it is an education for possibility which prepares you to shape your work and life in effective and unexpected ways. Specifically, it encourages you to question the accepted definitions of art, to build new tools for your practice, to redefine the venues for the exhibition of art, and to define new audiences for contemporary art. As our alumni attest, San Francisco Art Institute educates students as innovators and leaders in a wide range of professional endeavors.

CULTURE AND EXPERIENCE

The core principle of art education at SFAI is the strong relationship that connects teaching and research; practice and critique. This is an education that addresses students through the particularity of their experience, and challenges them to test the assumptions of that experience in the context of the larger social world. When students are asked what their intentions are, or to reflect on the formal decisions they have made in relationship to a work, they are being asked to account for a choice. It is in the process of exchange—a dialogical process between students and teachers, students and students—that your own line of reasoning develops and is deepened. What motivates you? The broad context of this exchange is the point at which your own experience, the uniqueness of which is present in the work, and the more general understanding, the world of culture, meet. The negotiation between these worlds, that of the artist and that of our common experience, the social world, is a central organizing principle of the experience at San Francisco Art Institute.

FORMS OF CRITIQUE

Critique is a dialogue that is dependent on the reciprocity of others. It is a practical demonstration that artists never work alone, that all the great and even the quieter innovations might be the product of individual artists, but that none of them, no matter how great, work alone. Artists are always engaged in some larger dialogue—sometimes with other artists, but also with many other kinds of people, and together—collectively—this process of exchange shapes culture itself.

At the heart of a student's education at SFAI is the critique. The idea of "critique" is the formal expression of the dialogical process in the curriculum and is expressed in a variety of ways. In group critiques and one-to-one discussions with faculty, you'll discover how to critically evaluate your work and the work of others. Formal analysis, conceptual rigor, historical contextualization, and issues of site and audience are some of the principal factors brought to bear in an assessment of each person's work. While scheduled, formal critiques occur during the course of the semester, informal critiques happen throughout the year with regular frequency.

You'll be expected to develop a critical dialogue revolving around your personal work, the

work of your peers, and contemporary art in general. This is accomplished in several ways: by presenting work in the studio seminar with carefully considered methods of presentation designed to stimulate questions and dialogue among the participants; by presenting the work of a colleague or classmate with the expectation that (s)he becomes conversant with the work and articulates that clarity through presentation; and by developing proposals, papers, and projects addressing the historical/cultural context of a specific work or series of works.

You'll be expected to evaluate work based on its internal logic. This includes its formal components and the orchestration of those formal components in relationship to meaning. Secondly, you'll locate work in both social and art historical contexts. This includes fostering an understanding of both art and the culture(s) from which it emerges.

The seminar format will enable you to develop your ability to consciously draw parallels in your work among subject, influences, and historical and aesthetic movements/eras. Seminars also provide a forum to look at your work beyond the confines of the private studio and position it within the broader context of contemporary society.

CENTER FOR CONTEMPORARY PRACTICE FRAMES FRESHMAN STUDIES



The Centers for Interdisciplinary Study at SFAI are intended to provide an active framework from which students can explore new ways of looking at, thinking about, and making art, while learning about science, technology, literature, and history. First-time freshmen and transfer students in the BFA program with less than 12 studio units begin their studies at SFAI through the Center for Contemporary Practice. Here, you are introduced to the unique educational environment of the Art Institute and prepare to actively participate in the School's community, which plays a vital role in the Bay Area art scene as well as in the national and international contemporary art world. This Center will prime you to take part in broader dialogues and issues of contemporary art and life. The Center for Contemporary Practice curriculum is designed to prepare you for your next phases of study by integrating liberal arts and art history studies with studio courses in every department on campus.

THE INTERDISCIPLINARY FOUNDATION

In the first semester, you will rotate through four idea-based seminars/workshops that introduce all of the School's departments, faculty, and facilities. This introduction will help you make informed choices about the next steps in your educational path. The Center for Contemporary Practice offers a clear view into the dynamics and processes of both academic and studio courses.

Students are introduced to Bay Area artists, curators, and other professionals, as well as to the technical and cultural resources of the Bay Area. Each seminar/workshop consists of 15 students and offers a comfortable and supportive group to work with as you get to know SFAI.

In the second semester, students choose two studio courses from different disciplines, two liberal arts courses, and take a Contemporary Practices Seminar. This combination of coursework creates the foundation for SFAI's rigorous academic program by bridging intellectual inquiry and studio practice. Experience and experimentation—trying out new ideas and new materials—in this first year prepare you for advanced studies and the development of your own challenging and innovative course of study.



CLOCKWISE FROM TOP LEFT:
LIZ STEKETEE
FIAWOL
PATRICK WILSON
KRISTIN CALABRESE AND STUDENTS



LIBERAL ARTS



The Liberal Arts curriculum complements and deepens students' studio investigations. It is based on the premise that critical reading, thinking, and writing are essential skills for engaging and understanding contemporary art and our global society. In each of the department's four major sequences—writing, art history, the humanities, and critical theory—students enlarge their sense of history and refine strategies of analysis and interpretation. Additionally, courses in mathematics, anthropology, and natural science allow for expanded investigations.

Students enter the Liberal Arts Department via a writing program that provides a strong foundation in presenting arguments and expressing one's ideas. The Writing Program culminates in the presentation of a writing portfolio. SFAI is the only fine art school to create a writing program based on elements of studio practice, where students individually select a body of writing for a portfolio which best represents their ideas, arguments, and suppositions.

FACULTY

Liberal Arts faculty members come from diverse disciplines and have extensive academic backgrounds, research focuses, and interests. Together, the faculty creates and fosters critical links between art and ideas, theory, and practice.

ROBIN BALLIGER
BILL BERKSON
CHRISTINA BOUFIS
DALE CARRICO
ERIC CRYSTAL
CAROLYN DUFFEY
STEPHANIE ELLIS
STACY GARFINKEL
LORETTA KANE
JONATHAN LANG
TIRZA LATIMER
HEATHER MADAR
KEITH MANSON
KEVIN MULLER
CYNTHIA N. A. REISS
MARK ROSEN
ERIK SCHNEIDER
CELIA STAHR
MARK VAN PROYEN

RESOURCES

ANNE BREMER MEMORIAL LIBRARY

The Institute's Anne Bremer Memorial Library is a valuable resource for arts information. The library's collection emphasizes modern and contemporary art, art history, theory, and criticism. It contains more than 26,000 volumes, including an outstanding collection of exhibition catalogues and subscriptions to more than 200 general-interest and arts periodicals. The library staff works with students on an individual basis, showing them how to take advantage of the library's specialized resources. SFAI is geographically situated in close proximity to a number of world-class universities—the University of California at Berkeley and Stanford University, University of California at San Francisco, San Francisco State University, and others. The San Francisco Public Library is also a major resource for students, and the Bay Area's major museums have libraries and archives that are open to SFAI students by appointment.

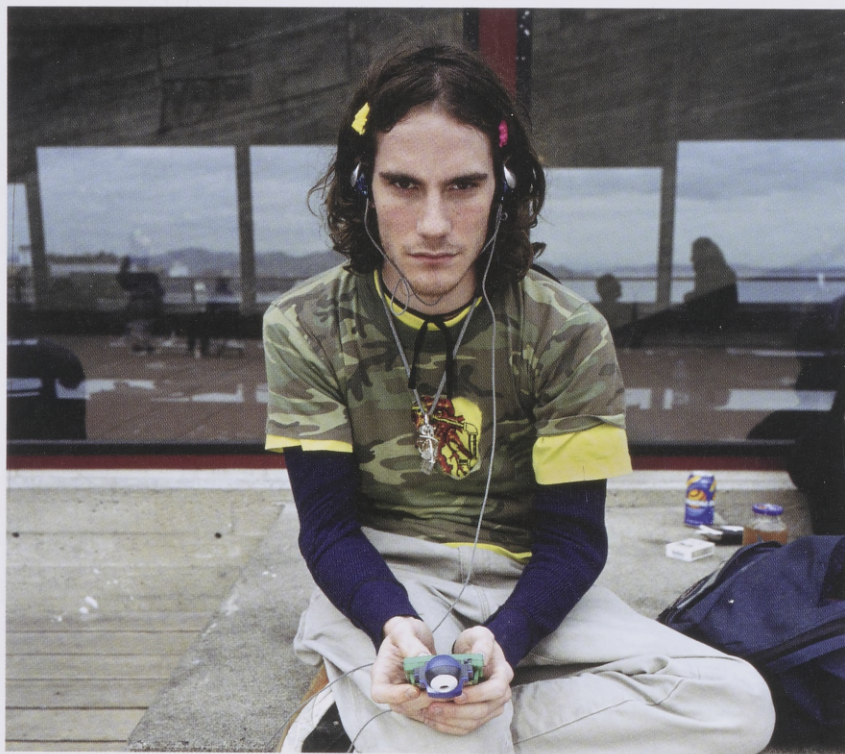
CENTER FOR INDIVIDUAL LEARNING

The Center for Individual Learning (CIL) serves as an integral resource center for students who seek academic support through various forms of learning assistance. The Center also provides an environment where students enhance their learning skills and take an active role in their education in order to meet academic and studio requirements for graduation.

Housed within the CIL are two of the most widely utilized sources of support for student learning at San Francisco Art Institute: the Tutoring Center and the Writing Lab. The Tutoring Center supports SFAI students through individual tutoring and by conducting study groups for organizing, developing, and editing essays and term papers. Interns and SFAI students who are trained and supervised by the coordinator of the Center for Individual Learning staff the Center. Tutors also assist students in developing strategies for note-taking, active reading, study practices, time management, and computer skills. Students with documented learning disabilities are also encouraged to work with the CIL Coordinator to discuss their academic goals, campus and community referrals, and other available services. Additionally, tutors are assigned to the English Composition, Humanities Core, and Critical Theory Core courses to provide specialized support to students enrolled in these courses. The Writing Lab is equipped to assist students with academic and studio writing assignments, as well as for producing co-curricular and professional documents.

Note: See other Departments for Liberal Arts Curriculum Requirements.

DESIGN+TECHNOLOGY



In shaping our everyday life, design and technology play a dominant role. At SFAI, the Design+Technology curriculum challenges students to use the tools of design to explore how design functions and why our designed world reflects the larger social transformations taking place today. SFAI students use the visual language of design and interactive technology to achieve conceptual goals that contribute productively to the global media cultures of advertising, entertainment, gaming, and fashion. Student projects investigate the influence of design and use the tools of design to intervene in everyday life.

Through courses like *Graphic Outrage*, *Game Design as Art Practice*, *Designing a New Skin: Reshaping the Human Form*, *Interior Interventions*, and *Nightclub Design for Installation and Performance*, students explore the intellectual divisions between art and design, their affiliation, and the many ways that artists and designers collaborate to construct everyday life. An art education should go hand in hand with, and contribute to, a critical dialogue with innovative graphic design and

typography, motion graphics, narrative film, experimental video, and network art.

Students also may choose a technology track within the Design+Technology Department. In this track, students design and customize technology for individual and collaborative interactive art and design. Skills courses are offered in digital audio, video, photography, animation, compositing, and illustration that support the building of technology projects. In this track, technical skills and the visibility of process are viewed as constructive, obvious, and accessible aspects of the work. Typical courses offered in the technology track are: *Technology as Artwork: Sensor, Program and Interface; Programming Video Installations; Game and Film Skills: 3D Modeling, Texturing, and Animation Technology; and Sound: from Alexander Graham Bell to Podcasting.*

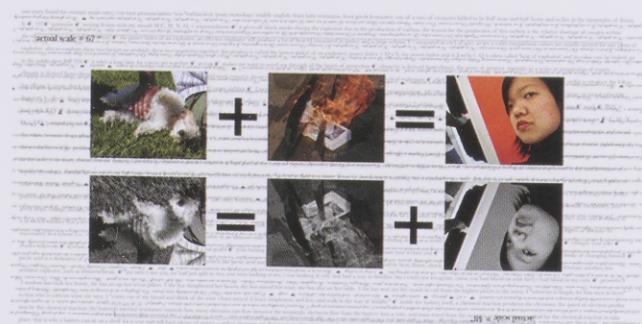
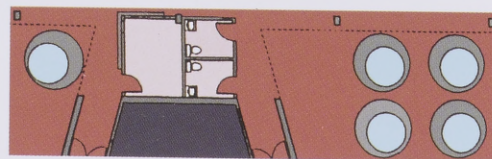
Because the SFAI Centers for Interdisciplinary Study intersect research and practice with everyday life, Design+Technology students develop strong connections with the Centers. For example, students who work within the Center for

Art+Science and the Center for Media Culture display and publish design and technology projects with the Exploratorium, an art and science museum, and with *Leonardo*, a journal of art, science, and technology. Long an important focal point for technology research and development, the Bay Area also offers students additional opportunities through internships and independent study to enhance their educational experience.

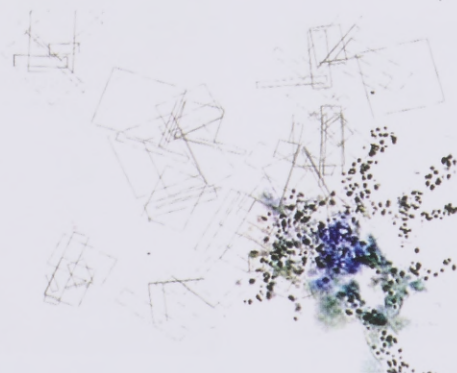
CLOCKWISE FROM TOP:
JOSHUA BIRCH
CLUB CLASS
CIGDEM KAYA



DESIGN+TECHNOLOGY



CLOCKWISE FROM TOP LEFT:
NATE BOYCE
ELLIOT SHIELDS
LAURA SWANSON
BEN MILLER
JAMIE TIMMS



FACULTY

CRAIG BALDWIN
SUE COSTABILE
AMY FRANCESCHINI
JACK FULTON
AARON GACH
KATE HAUG
BROOK HINTON
BRYAN JACKSON
PAUL KLEIN
ALEX MUNN
SUZANNE OLMSTED
JONATHAN PHILLIPS
RICHARD RINEHART
MATT SHELTON
JOSHUA SINGER
LAETITIA SONAMI

FACILITIES

The Digital studios support Macintosh OS X, with over 40 MAC G5s, media converters, full suites of multi-media software, a library of reference materials, VHS and Mini DV recording decks, projectors, sound production equipment, and scanners. The Imaging Studio has two Epson Pro Stylus 7600s, a Stylus 3000, Stylus 4000, and a Stylus 9600 that prints up to 44 inches; a Polaroid ProPalette for recording digital images on film; a color laser printer, and flatbed scanners. And in the technology project area, you have access to Making Things Modules.

OTHER RESOURCES

The Bay Area has renowned resources that enable you to mentor with artists and designers who are affiliated with companies such as Intel Corporation, Apple, Bay Area Video Coalition, KQED Public Radio and Television, Industrial Light and Magic, Pixar, The Jean Shelton Actors Lab, and others. Through SFIA's Art, Design, and Technology Speaker Series, you can engage in dialogues with practitioners that lead to further collaboration.

CURRICULUM 120 units

LIBERAL ARTS REQUIREMENTS 33 units

English Composition A 3 units
English Composition B 3 units
Humanities Core A 3 units
Humanities Core B 3 units
Natural Science 3 units
Mathematics 3 units
Social Science 3 units
Studies in Global Culture 3 units
Elective 3 units
Critical Theory A 3 units
Critical Theory B 3 units

ART HISTORY REQUIREMENTS 15 units

Art History A 3 units
Art History B 3 units
Art History C 3 units
Art History Elective 3 units
Art History: Reproducibility 3 units

STUDIO REQUIREMENTS 72 units

Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
Frameworks of Design and Technology 3 units
Introduction to Activating Objects 3 units
Distribution I (Options: Graphic Re-Design, Technical Workshops) 3 units
Distribution II (Options: Scriptwriting, 3D Gaming, Advanced Projects in Design and Technology, Digital Sound) 6 units
Video Requirement 3 units
Design and Technology Electives 15 units
Senior Review Seminar 3 units
Electives (Any studio discipline) 30 units

FILMMAKING

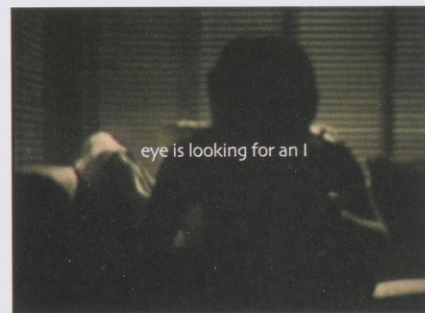


The Filmmaking Department at SFAI is one of the oldest and most influential in the United States. Its present and past faculty comprise internationally recognized filmmakers and leaders in the field of experimental filmmaking. San Francisco Art Institute's filmmaking program is unlike any other. New approaches to film and video are not just studied at SFAI; they are invented.

The distinguished filmmaker Sidney Peterson initiated the first filmmaking courses at SFAI in 1947. During his tenure, an historic group of films that were instrumental in the successive development of the American "underground" were made. Twenty years later, celebrated filmmaker Robert Nelson established a filmmaking department based in the avant-garde fine art tradition. This genre of filmmaking has flourished and has been known by a variety of terms, including experimental, non-narrative, poetic, personal, alternative, and artist's film. During the 1970s, a mixture of film genres was produced in the department, including documentary and narrative.

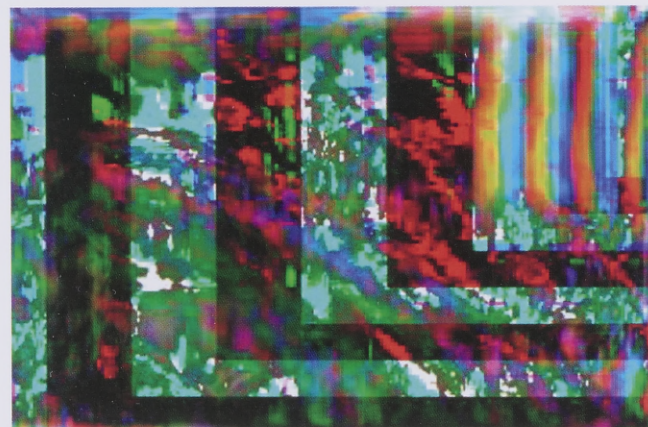
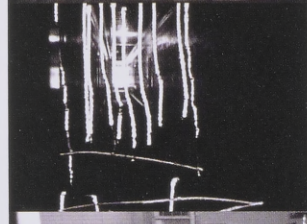
Building on this rich, avant-garde tradition and commitment to alternative/independent filmmaking, the curriculum continues to respond to the development of new technologies and the rethinking of boundaries between different forms of media. Working in close collaboration with the Center for Media Culture, the Filmmaking Department offers a variety of analog and digital studio production and post-production courses, specialized technical workshops, and advanced-topic courses that combine hands-on film/video work with historical and theoretical discussion and debate. The Filmmaking curriculum acknowledges the interrelationships between film and other media. SFAI's cross-disciplinary course offerings further broaden students' artistic and intellectual practice. Students are encouraged to explore ways to combine film with other media, such as performance, writing, sound, or installation.

CLOCKWISE FROM TOP LEFT:
CHRISTIAN GAINSLEY
YA-YU TSENG
MARIJKE JORRITSMAN
TILA RODRIGUEZ-PAST



DEPARTMENTS

FILMMAKING



CLOCKWISE FROM TOP LEFT:
ERIC MCLAUGHLIN
NATE BOYCE
MARIE KIRCHOFER/DEVON ANGUS



Farley began working
with his old mentor,
an avant guard
theater director,
with communist leanings.

FACULTY

ANITA CHANG
ERNIE GEHR
BROOK HINTON
JUN JALBUENA
GEORGE KUCHAR
KERRY LAITALA
JEANNE LIOTTA
JANIS CRYSTAL LIPZIN
JAY ROSENBLATT
CAROLINE SAVAGE

FACILITIES

The Filmmaking Department is equipped to support work in 16mm (sync and non-sync), Super 8, DV, and high-definition video. Equipment includes Super 8, 8mm, 16mm, and digital and high-definition video cameras; digital and analog sound-recording equipment; a multi-format mix room; animation stands; optical and contact printers; digital, high-definition, and analog editing suites; and flatbed film editors. On-site processing and printing of black and white reversal stock is available. The filmmaking studios are equipped for both production and screening, and the SFAI Lecture Hall is equipped for state-of-the-art projection and sound.

San Francisco Art Institute and EARS XXI, a Los Angeles-based new media company, have recently formed a collaborative partnership that established the first high-definition research lab in the San Francisco Bay Area, housed at SFAI's Chestnut Street campus. The lab's goals are to give students the ability to experiment with and discover new possibilities for using high-definition video technology. Lab equipment includes a Sony F900 HDCam camcorder and support equipment, Panasonic 24P DV camcorders, a Final Cut Pro-based uncompressed HD/SD editing suite, and postproduction software, including Autodesk's Combustion and Digidesign's ProTools.

OTHER RESOURCES

The Bay Area is home to an exceptional range of alternative film venues, including the world-renowned Pacific Film Archive, San Francisco Cinematheque, and international film festivals such as San Francisco International Film Festival; SF Asian American Film Festival; Lesbian, Gay, Bisexual, and Transgender Film Festival; Jewish Film Festival, and the Annual SFAI Film / Video Festival, produced by Art Institute students. Noted industry production facilities in the Bay Area include Pixar and Industrial Light and Magic. Community organizations such as Bay Area Video Coalition, Film Arts Foundation, and Artists' Television Access are major resources for enriching our students' education in filmmaking.

CURRICULUM 120 units

LIBERAL ARTS REQUIREMENTS 33 units

English Composition A 3 units
English Composition B 3 units
Humanities Core A 3 units
Humanities Core B 3 units
Natural Science 3 units
Mathematics 3 units
Social Science 3 units
Studies in Global Culture 3 units
Elective 3 units
Critical Theory A 3 units
Critical Theory B 3 units

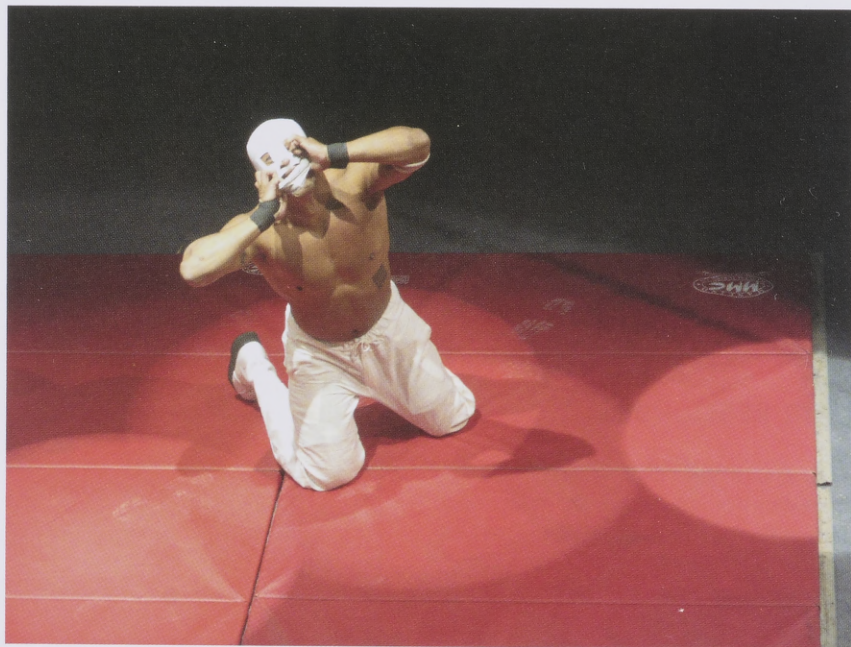
ART HISTORY REQUIREMENTS 15 units

Art History A 3 units
Art History B 3 units
Art History C 3 units
Art History Elective 3 units
History of Film 3 units

STUDIO REQUIREMENTS 72 units

Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
Introduction to Film 3 units
Introduction to Film History or Special Topics in Film History 3 units
Distribution I (Options: Motion Graphics I, Motion Graphics II, Sound for Film, Editing for Film, Expanded Cinema) 9 units
Advanced Film 3 units
Film Electives 15 units
Senior Review Seminar 3 units
Electives (Any studio discipline) 30 units

NEW GENRES



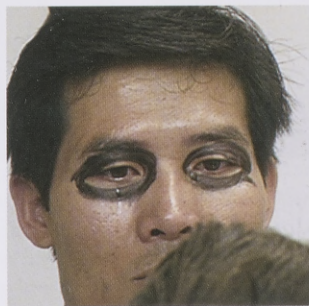
Shaun Leonardo performs at 1015 Folsom as part of the interdisciplinary Club Class.

San Francisco Art Institute was at the forefront of recognizing the shift that occurred in the field of contemporary art in the late 1960s and '70s involving conceptual art, land-art, performance, installation art, and video. This shift marked an expanded vocabulary of artmaking that was no longer based on mediums, but was a hybrid of many practices. The New Genres Department was founded to address this expansion in contemporary art. Just as Ansel Adams and Minor White established fine art photography at SFAI in the 1940s, pioneer video/conceptual/performance artist Howard Fried, then a faculty member in the Sculpture Department, was instrumental in the establishment of the New Genres Department.

In the early years of the department, the pedagogical foundation and language for teaching these new forms were laid. Teaching was rooted in the belief and philosophy that social dialogue and rigorous critiques were the best route to engage in meaning, execution, and intentions in the making of a work.

Sociopolitical and cultural shifts, in addition to technological breakthroughs, bring new tools and add to the constant evolution of the program. Through the politics of the 1980s and the multicultural issues of the '90s, to the present dialogue on globalism, the New Genres Department continues with its commitment to the ever-shifting issues of the times that affect artists and their production output. Introductory-level studio courses are designed as laboratories for intense experimentation and analysis. The purpose is reflected throughout the curriculum by providing an historical context for the student's own studio work.

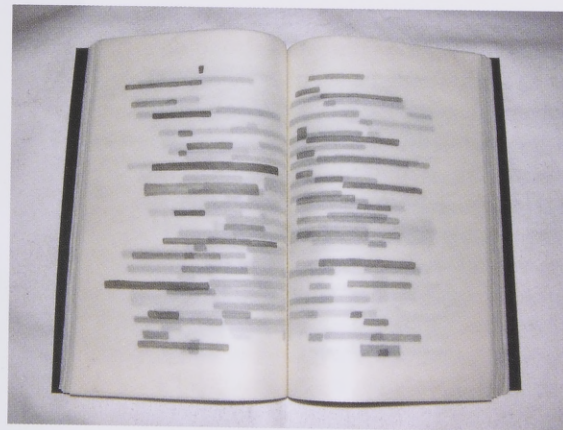
Today, the New Genres Department contributes and builds bridges to the newly established Centers for Interdisciplinary Study at the Institute and remains a key venue for experimentations in cross-media and cross-cultural practices.



CLOCKWISE FROM TOP LEFT:
 FIAWOL
 SAHAR MOZAFFAR
 ENGELBERT HOLDER
 MICHAEL ZHANG

DEPARTMENTS

NEW GENRES



CLOCKWISE FROM TOP LEFT:
DANIEL MINNICK
REBECCA KLOBUCHER
REBECCA MILLSOP
CLUB CLASS



FACULTY

SYLVIE BELANGER
KEITH BOADWEE
TRISHA DONNELLY
FELIPE DULZAIDES
SHARON GRACE
DOUG HALL
TYLER HUBBY
PAUL KOS
TONY LABAT
JILL MILLER
JULIO MORALES
CHARLAMAGNE PALESTINE

FACILITIES

The New Genres Department supports two studio/classrooms with Internet connection; video and slide projectors; VHS, miniDV, and U-matic video formats; four enclosed editing rooms; two AVID video editing stations; two dedicated Final Cut Pro stations; an audio editing room; and a dub room; as well as a computer lab with the latest digital technologies and software. DVD authoring is also available.

OTHER RESOURCES

The Bay Area has an active alternative art scene, with clubs and private homes often serving as venues for performances, video installations, and screenings. New Langton Arts, Southern Exposure, San Francisco Arts Commission Gallery, The LAB, and Adobe Books are a few of the alternative venues that provide space for emerging artists to exhibit their work. Bay Area Video Coalition, a partner of SFAI, and Artists' Television Access are excellent resources for your video production.

CURRICULUM 120 units

LIBERAL ARTS REQUIREMENTS 33 units

English Composition A 3 units
English Composition B 3 units
Humanities Core A 3 units
Humanities Core B 3 units
Natural Science 3 units
Mathematics 3 units
Social Science 3 units
Studies in Global Culture 3 units
Elective 3 units
Critical Theory A 3 units
Critical Theory B 3 units

ART HISTORY REQUIREMENTS 15 units

Art History A 3 units
Art History B 3 units
Art History C 3 units
Art History Elective 3 units
History of New Genres 3 units

STUDIO REQUIREMENTS 72 units

Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
New Genres I 3 units
Issues & Contemporary Artists 3 units
New Genres II 3 units
Installation/Distribution 3 units
Video/Distribution 3 units
Performance Document-Photoworks 3 units
New Genres Electives 15 units
Senior Review Seminar 3 units
Electives (Any studio discipline) 30 units

PAINTING

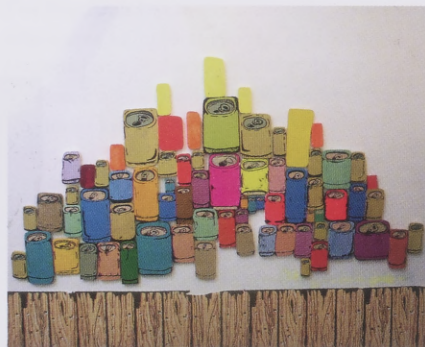


The Painting Department has been at the forefront of significant developments in painting throughout its history. The idealism and energy of the faculty and students have fostered these achievements, which continue to resonate as important influences in contemporary painting; from the social realism of Diego Rivera, to the abstract expressionist works of Clifford Still, to the expressionist figuration of David Park and Richard Diebenkorn. The California primitive funk movement had its inception at SFai as well.

While the department eschews orthodoxy, it demands a thorough grounding and immersion in the history of painting. This philosophy is borne out by the fact that the department is one of the top-ranked programs in the country. It maintains a postmodern, pluralistic view of painting as a discipline, and encourages students to push the boundaries of the medium. Students engage with a multiplicity of painting techniques while developing unique studio practices that identify each student's most pressing conceptual, technical, and aesthetic concerns. Studio

critiques challenge students to address the cultural, personal, political, and conceptual positioning of their work, locating it within the broader discourse of contemporary art and life.

The highly accomplished and diverse faculty encourage experimentation within the medium as a strategy that embraces contradiction and authenticity. Contemporary painting continues to expand in relation to new technologies while maintaining the limitless physical properties of the medium.



CLOCKWISE FROM TOP RIGHT:
ANDREW BENSON
ANA FERNANDEZ
JOSEPH T. ENOS
COURTENAY BELL
MEGAN RONIGER

DEPARTMENTS

PAINTING

CLOCKWISE FROM TOP LEFT:
NATASHA LOEWY
DAVIE CROCKETT
MARTIN CACIC
CHRISTIAN EBERT
KYUNG AHN



FACULTY

PEGAN BROOKE
JAMIE BRUNSON
BRETT COOK-DIZNEY
DEWEY CRUMPLER
LAUREN ELDER
AMY ELLINGSON
CONNIE GOLDMAN
PAT KLEIN
MONICA MAJOLI
FRED MARTIN
FRANCES MCCORMACK
BRUCE MCGAW
CAITLIN MITCHELL-DAYTON
JEREMY MORGAN
MARK MULRONEY
BRETT REICHMAN
MARK VAN PROYEN
CARLOS VILLA
AMY WILSON
JOHN ZURIER

FACILITIES

The Painting Department offers four large painting studios with natural light from the north-facing windows, color-balanced artificial light, balconies, aqua-based brush washing machines, ventilation, a work area for building supports, two drawing studios, a large rackroom for storage, and a critique/slide viewing room. There are also semi-private studios for selected seniors. All of the studios have 24-hour access. Exhibition spaces for paintings are located throughout the campus.

OTHER RESOURCES

The Bay Area has major museums, galleries, alternative exhibition venues, and is at the center of one of the most vital public mural movements in the world. SFAI's Anne Bremer Memorial Library is an important resource for painting students, and the libraries of many of the museums and universities in the Bay Area are also open to SFAI students for research.

CURRICULUM 120 units

LIBERAL ARTS REQUIREMENTS 33 units

English Composition A 3 units
English Composition B 3 units
Humanities Core A 3 units
Humanities Core B 3 units
Natural Science 3 units
Mathematics 3 units
Social Science 3 units
Studies in Global Culture 3 units
Elective 3 units
Critical Theory A 3 units
Critical Theory B 3 units

ART HISTORY REQUIREMENTS 15 units

Art History A 3 units
Art History B 3 units
Art History C 3 units
Art History Electives 6 units

STUDIO REQUIREMENTS 72 units

Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
Drawing I 3 units
Beginning Painting 3 units
Drawing Electives 9 units
Painting Electives 18 units
Senior Review Seminar 3 units
Electives (Any studio discipline) 30 units

PHOTOGRAPHY



The Photography Department at SFAI has a long history of excellence and innovation, helping to place photography in the context of "fine art." The program was established in 1945 by Ansel Adams, who was followed by Minor White and a coterie of highly respected artists of the medium, including Imogen Cunningham, Lisette Model, Edward Weston, and Dorothea Lange.

Between then and now, the Department of Photography at SFAI has remained an exceptional and highly regarded place for the teaching, learning, and practice of the photographic art. Today, it functions as a fulcrum, balancing a legacy of import with a spirit of inquiry into the medium's future. The inventive education and practices in photography at SFAI continue with a distinguished faculty, who are widely recognized as leading figures in the field, practicing all facets of contemporary aesthetics in the medium.

Whether it is an image from a pinhole or pixel, the rigorous curriculum challenges the student to experiment, practice innovative risk, and create a unique 'visual voice,' supported by the belief that fundamental technical skill, acute knowledge of the medium's history, and support of an individual's perception of reality are essential to the development of artistic vision and expression.



CLOCKWISE FROM TOP LEFT:
ANDREW WINGLER
RYAN SIVERSTEN
SPENCER HANSEN
NAOMI VANDERKINDREN

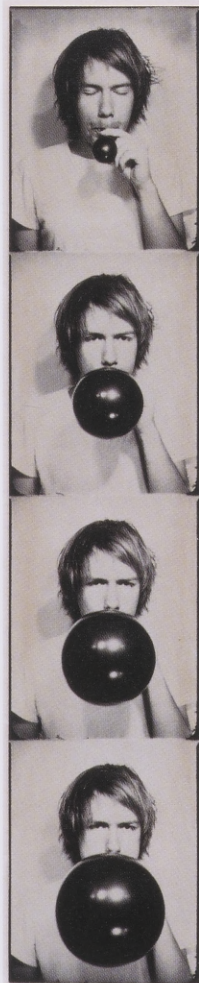


DEPARTMENTS

PHOTOGRAPHY



CLOCKWISE FROM TOP LEFT:
LAURA SWANSON
DANIEL MINNICK
BRIAN MILLS
NADIM SABELLA



FACULTY

DEBRA BLOOMFIELD
ANN CHAMBERLAIN
LINDA CONNOR
MICHAEL CREEDON
BINH DAHN
JOHN DEMERRITT
JACK FULTON
SUSANNAH HAYS
EIRIK JOHNSON
REAGAN LOUIE
DEBORAH LUSTER
DARCY PADILLA
MARIELLA POLI
J. JOHN PRIOLA
PETER RICHARDS
SUSAN SCHWARTZENBERG
THOM SEMPERE
RAVEK SKRIVANEK
HENRY WESSEL
CARLA WILLIAMS

FACILITIES

The Photography Department provides private and group darkrooms with Saunders, Beselr, and Omega enlargers; two 40-inch Kreonite processors for color and black and white prints; a mural room for making prints up to 40 x 60 inches; a large UV light exposure unit for alternative processes; filtered and temperature-controlled water film processing; a fully equipped lighting studio; matt-cutting facilities; a copy workroom; a digital darkroom with G5s, scanners, and printers; and exhibition spaces for the display of student work.

OTHER RESOURCES

The Bay Area has major museums, galleries, and many alternative exhibition venues. The San Francisco Museum of Modern Art has one of the largest collections of photographs in the world; SF Camerawork is a renowned alternative gallery for photography; and a number of commercial galleries in the Bay Area exclusively show photo-based work.

CURRICULUM 120 units

LIBERAL ARTS REQUIREMENTS 33 units

English Composition A 3 units
English Composition B 3 units
Humanities Core A 3 units
Humanities Core B 3 units
Natural Science 3 units
Mathematics 3 units
Social Science 3 units
Studies in Global Culture 3 units
Elective 3 units
Critical Theory A 3 units
Critical Theory B 3 units

ART HISTORY REQUIREMENTS 15 units

Art History A 3 units
Art History B 3 units
Art History C 3 units
Art History Elective 3 units
History of Photography 3 units

STUDIO REQUIREMENTS 72 units

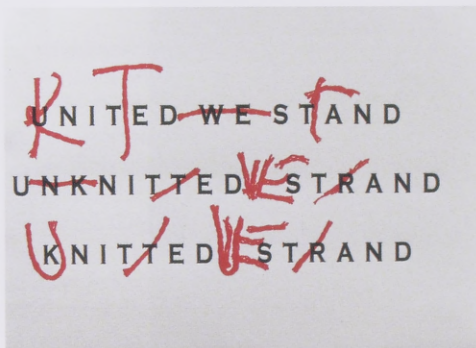
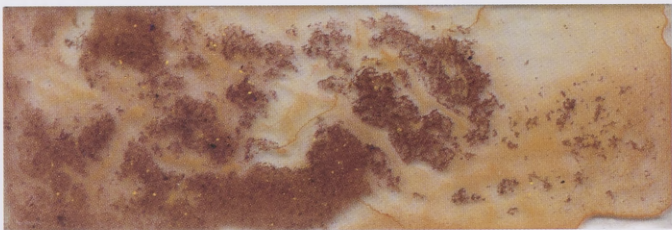
Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
Photography I 3 units
Understanding Photography 3 units
Technical Electives 6 units
Digital Photography I 3 units
Digital Photography II 3 units
Conceptual Electives 6 units
History of Photography II 3 units
Photography Electives 6 units
Senior Review Seminar 3 units
Electives (Any studio discipline) 30 units

PRINTMAKING



Like all traditional mediums, printmaking continues to undergo renovation of its traditions. Some of its recent advancements have occurred at the intersection of digital and analog procedures, whether it's carefully executed etchings, handmade artists' books, or newer forms of digital media. SFAI's Printmaking Department maintains a deep well of approaches. The department offers a wide range of possibilities, from lithography, intaglio, silkscreen, and relief, to photo-processes and digital technologies. Students working in all print media are encouraged to address both the conceptual and the technical implications of image generation. For example, the increasing use of digital imaging technologies creates new and exciting issues and possibilities for printmakers.

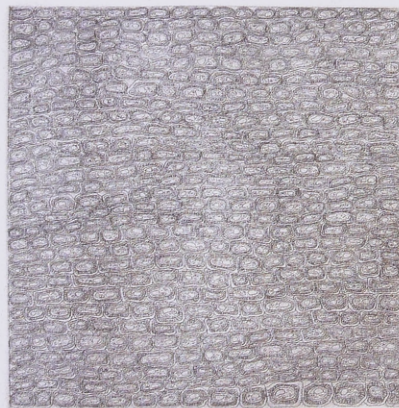
New offerings developed through the Center for Word, Text, and Image extend the boundaries of what printmaking can achieve, encouraging students to engage with diverse approaches to materials and content.



CLOCKWISE FROM TOP LEFT:
SARAH EDWARDS
LETTIE JANE RENNEKAMP
JEREMY SANDERS
KATHERINE GALLIVAN

DEPARTMENTS

PRINTMAKING



CLOCKWISE FROM TOP LEFT:
AARON TERRY
MARIJKE JORRITSMA
TAURA HORN
JAMES GAGE BURKART
CRYSTAL DENT

FACULTY

TIMOTHY BERRY
ALISA GOLDEN
CHARLES HOBSON
ANDREW HOYEM
THOMAS INGMEIER
ROBERT FLYNN JOHNSON
GORDON KLUGE
SUZANNE OLMSTED
DARIA SYWULAK

FACILITIES

The Printmaking Department offers facilities for plate and stone lithography, intaglio (dry point, hardground, softground), and aquatint. There are also facilities for photo-etching, monoprint, relief, artists' books, letterpress printing, and metal roller frames. The Digital Imaging Studio supports scanning and the generation of film positives for use with screenprinting, lithography, photo-etching, and output onto other media. There are two darkrooms that students may use to make Kodaliths. Weekly exhibitions at the Art Institute's Ascending Gallery feature prints by undergraduate and graduate students.

OTHER RESOURCES

The Printmaking Department has close relationships with the renowned print publishers Crown Point Press and Arion Press, each providing opportunities for internships. Printmaking students may study the history of printmaking in courses held at the prestigious Achenbach Foundation for the Graphic Arts (AFGA), the most comprehensive collection of works of art on paper in the western United States. AFGA holds over 80,000 prints documenting key areas of the history of printmaking from the 15th century to the present.

CURRICULUM 120 units

LIBERAL ARTS REQUIREMENTS 33 units

English Composition A 3 units
English Composition B 3 units
Humanities Core A 3 units
Humanities Core B 3 units
Natural Science 3 units
Mathematics 3 units
Social Science 3 units
Studies in Global Culture 3 units
Elective 3 units
Critical Theory A 3 units
Critical Theory B 3 units

ART HISTORY REQUIREMENTS 15 units

Art History A 3 units
Art History B 3 units
Art History C 3 units
Art History Elective 3 units
History of Printmaking 3 units

STUDIO REQUIREMENTS 72 units

Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
Printmaking I 3 units
Drawing 3 units
Intermediate Printmaking 6 units
Advanced Printmaking 3 units
Printmaking Electives 18 units
Senior Review Seminar 3 units
Electives (Any studio discipline) 30 units

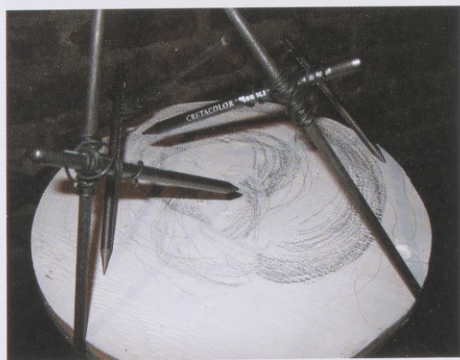
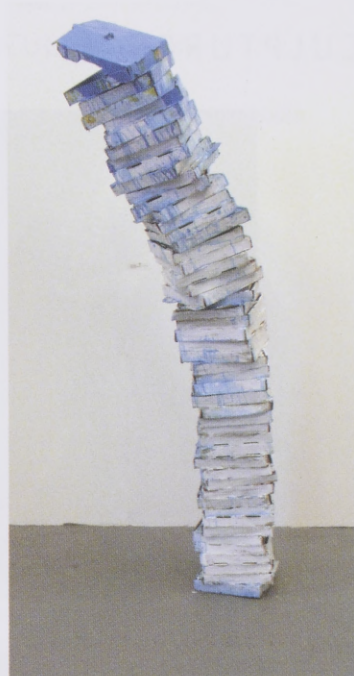
SCULPTURE



The Sculpture Department at SFAI is an interdisciplinary studio program emphasizing conceptual and material-based inquiry that provides students with a range of technical and programmatic options.

This innovative curriculum allows individual emphasis and potential combinations of contemporary and traditional sculptural practice, such as sound, kinetics, interactive art, environment art, installation, ceramics, wood, and metal. Students are encouraged to experiment, question artistic intentions, and develop critical strategies as they learn the technical, problem-solving, and conceptual processes of sculpture.

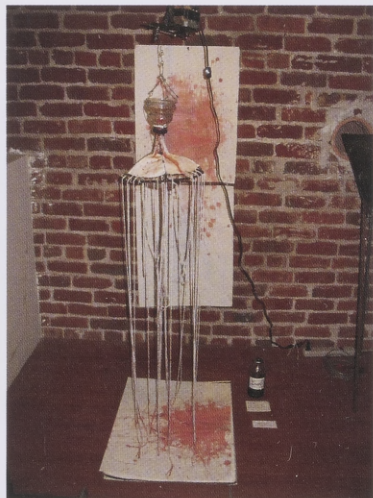
Through a curriculum that offers a range of avant-garde and traditional ideas, techniques, and history and theory, students gain the materials and conceptual tools for critical and effective engagement with the constantly evolving issues of contemporary sculpture.



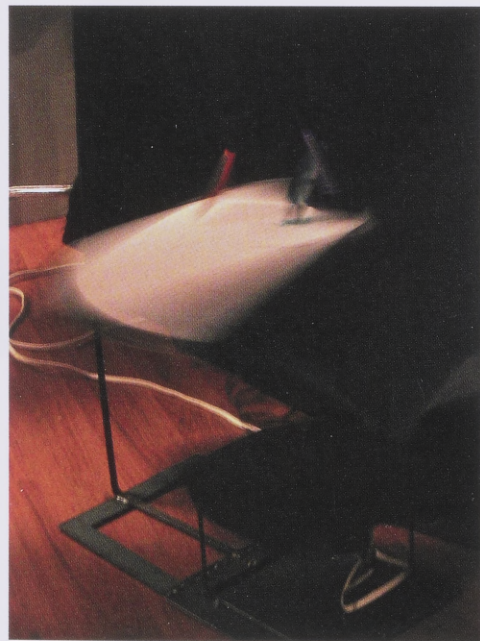
CLOCKWISE FROM TOP LEFT:
ERICA GANGSEI
SARAH WILLIAMS
JOSEPH T. ENOS
BRYAN DAVIS
DAN GORDON

DEPARTMENTS

SCULPTURE



CLOCKWISE FROM TOP LEFT:
SPENCER HANSEN
MIKE FRAVEL
BECCA SHORTLE
JACQUELINE GORDON



FACULTY

RICHARD BERGER
JOHN DEFAZIO
LAUREN ELDER
MATT HECKERT
IAN MCDONALD
JOHN ROLOFF
PHILIP ROSS
MEREDITH TROMBLE

FACILITIES

The Sculpture Department facilities are generally organized into shops or spaces of common material, process, or emphasis. Students can work both within and between these areas, allowing for cross-media interactions and fabrication. The shop/work areas include: ceramics, woodshop, metal shop, walk-in spray booth, electronics lab, sewing and digital technologies mezzanine, plaster and flexible mold area, an installation gallery, outdoor work space, mixed classroom-fabrication spaces, and access to a wide range of alternative media, including video, photography, film (claymation, etc.), and digital technology in adjacent departments.

Specific equipment in the Sculpture shops include: fully equipped glaze room; clay mixers; electric and gas kilns; slip casting area; vacuum forming equipment; soldering; testing and repair for electronics; air tools for a variety of media; drill press; panel, chop, table, and band saws; stationary sanders for wood; metal milling and lathe equipment; consumer and industrial sewing machines; Macintosh G4s; scanners and printers; and a tool room well equipped with hand and power tools.

OTHER RESOURCES

Augmenting the Sculpture Department's interdisciplinary and cross-media approach is the richness and diversity of the Bay Area's material and cultural resources. Museums and presentation venues of sculpture include the galleries and gardens at SFMoMA, the de Young Museum, Asian Art Museum, and the di Rosa Preserve. Numerous experimental and alternative spaces and temporary and permanent public art programs such as the Headlands Center for the Arts, Exploratorium, Southern Exposure Gallery, New Langton Arts, Adobe Books, The LAB, Pacific Rim Sculpture Group, and other underground organizations provide a rich variety of opportunities for up-and-coming artists.

CURRICULUM 120 units

LIBERAL ARTS REQUIREMENTS 33 units

English Composition A 3 units
English Composition B 3 units
Humanities Core A 3 units
Humanities Core B 3 units
Natural Science 3 units
Mathematics 3 units
Social Science 3 units
Studies in Global Culture 3 units
Elective 3 units
Critical Theory A 3 units
Critical Theory B 3 units

ART HISTORY REQUIREMENTS 15 units

Art History A 3 units
Art History B 3 units
Art History C 3 units
Art History Electives 3 units
History of Sculpture 3 units

STUDIO REQUIREMENTS 72 units

Contemporary Practices 3 units
Contemporary Practices Seminar 3 units
Beginning Sculpture 6 units
Drawing 3 units
Intermediate Sculpture 6 units
Advanced Sculpture 6 units
Sculpture Electives 9 units
Interdisciplinary or New Genres Elective 3 units
Senior Review Seminar 3 units
Electives (Any studio discipline) 30 units



Graduate Academic Programs

DESIGN+TECHNOLOGY

FILMMAKING

NEW GENRES

PAINTING

PHOTOGRAPHY

PRINTMAKING

SCULPTURE

IN THIS SECTION

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Financial Aid p.153

SFAI offers two programs leading to a Master of Fine Arts degree, as well as a Post-Baccalaureate Certificate. The Graduate Program is committed to creative research that investigates the relationship between inquiry and practice and how this dynamic manifests itself in contemporary and historical approaches to cultural production in a time of accelerated paradigm shifts. The Summer MFA program has the same rigor and faculty as the Academic Year MFA program except it is designed for those graduate students who cannot commit to full-time residential study for two consecutive terms, because of life circumstances. The Post-Baccalaureate program is excellent for students who want to better prepare themselves and their portfolios for entrance to an MFA program or for those who simply want to enhance skills and knowledge without plans to enter a graduate degree program.



WELCOME TO GRADUATE STUDIES



As a new member of San Francisco Art Institute, I'd like to invite you to explore the possibilities that arise and that are brewing for students here. SFAI has long been a refuge for a range of challenging artists and thinkers. This legacy is being meshed with an intense examination of the layered roles possible today for those who call themselves artists, or who choose another name, yet continue the impulse.

The graduate program provides a prime opportunity for people with curiosity and an interest in allowing themselves to change in unexpected ways. The atmosphere is one of continuous investigation, whether in collaboration, in conversation, or in solitude. Students encounter challenges to preconceived notions, as well as encouragement to pursue their areas of interest in profound ways.

At SFAI, students learn that being an artist is a continual and challenging creative effort, one that can be a perpetual source of joy, despite inevitable obstacles. This search is combined with being informed about what has been done, and what exists and has been imagined in the world, while receiving training to pay attention to where further probing and engagement can continue.

My attraction to SFAI, as an artist, faculty member, and administrator, is as a place that welcomes complex thinking in combination with the variety of ways in which this can be manifested. This occurs on different levels, from the intersecting work done in the Centers for Interdisciplinary Study to the lively engagement of faculty, staff, students, and supporters.

When considering why we engage with art, or what has been known as art, the poet Muriel Rukeyser provides an entrance, with which I'll leave you to consider:

Art is not a world, but a knowing of the world. Art prepares us. Art is practiced by the artist and the audience. It is not a means to an end, unless that end is the total imaginative experience.

Perhaps you'll join SFAI, as I have, to continue this preparation and ceaseless trek.

Renée Green Dean of Graduate Studies

MASTER OF FINE ARTS



The two-year MFA program provides graduate students with the opportunity to explore studio production and theoretical work in a flexible structure that encourages individual development within an interdisciplinary context. The program stresses the importance of a profound understanding of the conditions in which art is produced. Students are exposed to methodologies of inquiry that foster innovative, analytic, and speculative thinking skills necessary for artistic development and creative production. The program's internationally accomplished faculty are actively engaged in a range of disciplines and areas that include art and cultural theory, art history, film, video, sound, digital media, design, print media, photography, painting, sculpture, new genres, and writing. A number of the faculty hold appointments in the Centers for Interdisciplinary Study.

A tutorial-based studio requirement forms the backbone of the degree. Students are given the opportunity to work one-on-one with faculty who are involved in a wide-

range of research practices. In conjunction with an intensive curriculum which includes theory, studio critique seminars, a range of critical studies courses, studio electives, and the graduate program's visiting artists and scholars lecture symposia, the MFA program provides graduate students with direct exposure to professional artists.

In addition to independent advising, MFA student progress is determined through a review process conducted by a faculty committee twice during the program: an intermediate review upon completion of the second semester and a final review during the fourth or final semester in the program. Teaching assistantships and/or professional internships are important components of the graduate degree program.

The two-year MFA program is designed for students from a broad range of backgrounds, disciplines, and life experiences working at an advanced level of competency within their chosen area of practice. The program wishes to attract motivated students who will benefit from

interaction with a diverse and challenging faculty in an environment that offers focused research within a compelling educational and varied creative community while gaining exposure to the opportunities presented in the urban center of San Francisco and the surrounding Bay Area.



ABOVE: CODY CLOUD
LEFT: SONYA BLESOFSKY

MASTER OF FINE ARTS



CLOCKWISE FROM TOP LEFT:
MICHAEL ZHENG
CASEY JEX SMITH
MIKE LAI
JESSICA HOBBS



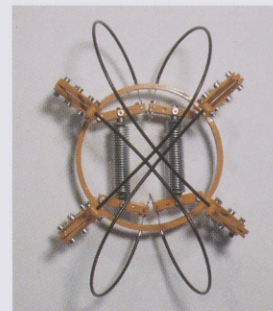
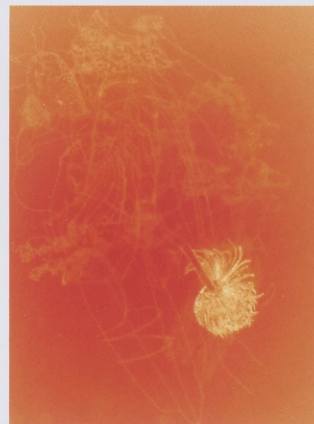
AREAS OF STUDY

The integrative study of theory and criticism in conjunction with artistic production are essential parts of the graduate program. To introduce ways of considering art in relationship to contemporary existence, all graduate students take a minimum of three critical studies seminars and three art history courses. These courses provide an in-depth look at contemporary media and art discourse historically contextualized by a wide range of theoretical approaches, including: aesthetic theories, new media theories, structuralism, semiotics, phenomenology, Marxism, gender and queer studies, post-structuralism, deconstruction, issues of authorship, postcolonial theory, multiculturalism, and theories of social and environmental justice. In addition to the art history and critical studies offerings, students have access to course offerings throughout the institution in all studio areas.

GRADUATE LECTURE SERIES / STUDIO VISITS

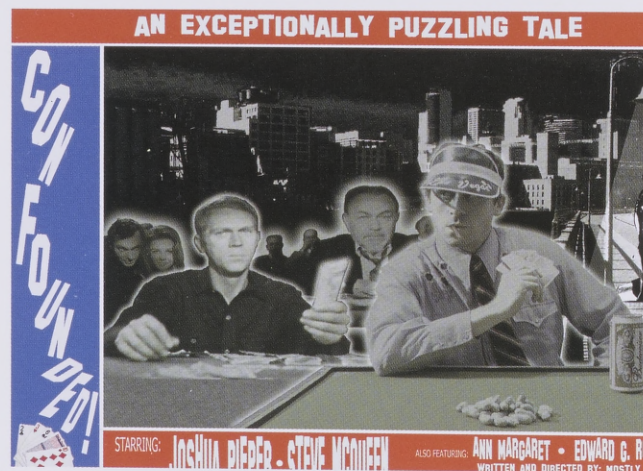
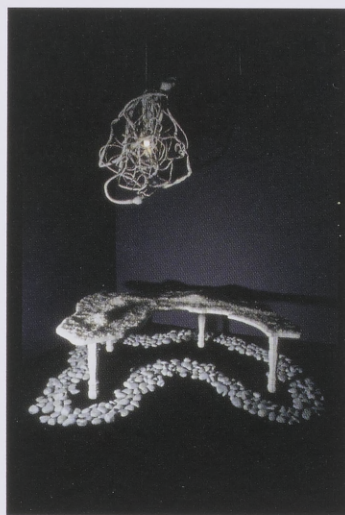
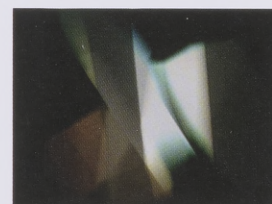
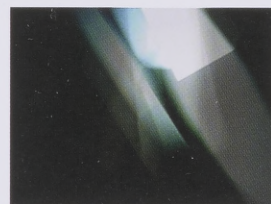
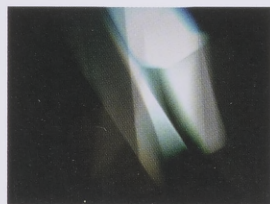
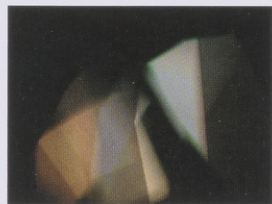
A selection of recent artists and scholars includes:

VITO ACCONCI
CARLOS AMORALES
ALEX ARRECHEA
BRETT COOK-DIZNEY
BILLBOARD LIBERATION FRONT
TRISHA DONNELLY
NICOLE EISENMAN
ARTHUR ELSENAAR AND REMKO SCHA
ERIC FISCHL
KIANGA FORD
ANYA GALLACCIO
STEVEN HULL
MARY KELLY
CHIP LORD
MATMOS
CHRISTOPHER MILES
DEBORAH OROPALLO
JENNIFER REEVES
LARRY SULTAN
STELARC
JEFFREY VALLANCE
BENJAMIN WEIL

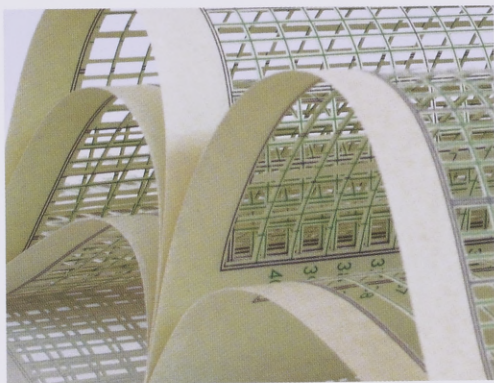


CLOCKWISE FROM TOP:
JESSE GOTTESMAN
DANIEL GRAYBER
HEDAYAT GHAZALEH

MASTER OF FINE ARTS



CLOCKWISE FROM TOP LEFT:
LOUIS RAWLINS
JOSHUA PIEPER
JESSICA PEZALLA
JOHANNA MARXER



TOP:
JILL SYLVIA
LARRY SHAO
VICTORIA RESTLER

MFA CURRICULUM 60 units

FIRST SEMESTER

Graduate Critique Seminar 3 units
Graduate Tutorial 3 units
Art History (ARTH-501, 503 or
ARTH of Major) 3 units
Critical Studies Seminar 3 units
Elective* 3 units
Visiting Artist Series 0 units

SECOND SEMESTER

Graduate Critique Seminar 3 units
Graduate Tutorial 3 units
Art History (ARTH-501, 503 or
ARTH of Major) 3 units
Critical Studies Seminar 3 units
Elective* 3 units
Visiting Artist Series 0 units
Graduate Studio/Intermediate Review 0 units

THIRD SEMESTER

Graduate Critique Seminar 3 units
Graduate Tutorial 3 units
Art History (ARTH-501, 503 or
ARTH of Major) 3 units
Critical Studies Seminar 3 units
Elective* 3 units

FOURTH SEMESTER

Graduate Critique Seminar 3 units
Graduate Tutorial 3 units
Elective* 9 units
Graduate Studio/Final Review 0 units
MFA Exhibition and Catalog 0 units



*Electives include: Graduate Art History or Critical Studies seminars; tutorials; Teaching Practicums; Directed Studies; undergraduate liberal arts courses and undergraduate courses, including Intensives.

SUMMER MASTER OF FINE ARTS



Summer MFA Program Director Pegan Brooke in a critique with students from Pont Aven, France travel class.

The Summer Master of Fine Arts program is designed for artists, teachers, and other art professionals who currently have an active studio practice, and for whom this particular schedule of study would facilitate the growth of their work within a timeframe that accommodates their employment or academic year schedule. The Summer MFA curriculum provides students with the skills and information necessary to develop the ideas and concepts supporting individual art work in any discipline.

The overall program goals and objectives are the same as for the full-time MFA program. Departing from the traditional semester format, the Summer MFA program offers a flexible schedule that permits participants to study with San Francisco Art Institute faculty during an intensive eight-week summer residency, and to continue their study with an artist in their home community during the Fall and Spring semesters. The combination of intensive summer sessions and independent directed study gives students a strong sense of artistic community while allowing them to develop work on their own schedule.

During the summer sessions (mid-June through mid-August) students are provided with an individual studio workspace in the Graduate Center—accessible 24 hours per day, 7 days a week. Additionally, studio, library, media facilities, and equipment on the Chestnut Street campus are available for student use.



SUMMER MFA CURRICULUM 60 units

YEAR I

Graduate Critique Seminar 3 units
Theory and Criticism 3 units
Electives* 6 units
Guided Study/Winter Review
1.5 or 4 units**
Guided Study/Summer Review
1.5 or 4 units**

YEAR II

Graduate Critique Seminar 3 units
Art History 3 units
Elective* 3 units
Critical Studies 3 units
Intermediate Review 0 units
Guided Study/Winter Review
1.5 or 4 units**
Guided Study/Summer Review
1.5 or 4 units**

YEAR III

Graduate Critique Seminar 3 units
Art History or Theory and
Criticism 3 units
Electives* 6 units
Final Review (for 3-year program) 0 units
Guided Study/Winter Review
1.5 or 4 units**
Guided Study/Summer Review
1.5 or 4 units**
MFA Exhibition (for 3-year program) 0 units

YEAR IV

Graduate Critique Seminar 3 units
Art History or Theory and
Criticism 3 units
Electives* 6 units
Final Review 0 units
Guided Study/Winter Review 1.5 units
Guided Study/Summer Review 1.5 units
MFA Exhibition 0 units

*Electives can be chosen from any graduate or undergraduate courses offered during the summer at SFAL.

**Students enrolled in the three-year program will register for 4 units of Guided Study for Fall and Spring semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring semesters.

MASTER OF FINE ARTS



Graduating MFA students prepare their final exhibition.



MFA EXHIBITION

Participation in the annual MFA Exhibition is the final requirement for the MFA degree. It also functions as the site of the graduate student's final critique. In their final year, students prepare for this important event, the largest of its kind in the San Francisco Bay Area. A great deal of discussion ensues during the exhibition about the nature of work being produced as well as issues surrounding the presentation and exhibition of work. This annual MFA Exhibition attracts critical attention from the public. It draws curators, gallery directors, and collectors from the West Coast region and beyond and is noted for diverse, provocative, and innovative work.

GRADUATE FACULTY

THOR ANDERSON
SYLVIE BELANGER
J.D. BELTRAN
BILL BERKSON
TIMOTHY BERRY
KEITH BOADWEE
CHARLES BOONE
PEGAN BROOKE
JAMIE BRUNSON
CHARLIE CASTANEDA
ANN CHAMBERLAIN
DANIEL COFFEEN
LINDA CONNOR
BRETT COOK-DIZNEY
DEWEY CRUMPLER
RENÉ DE GUZMAN
TRISHA DONNELLY
FELIPE DULZAIDES
ALLA EFIMOVA
AMY ELLINGSON

STEPHANIE ELLIS
AMY FRANCESCHINI
JACK FULTON
ERNIE GEHR
SHARON GRACE
DOUG HALL
GLEN HELFAND
PAT KLEIN
PAUL KOS
GEORGE KUCHAR
TONY LABAT
JONATHAN LANG
LIZZETTA LEFALLE-COLLINS
JANIS CRYSTAL LIPZIN
FRANCES MCCORMACK
IAN MCDONALD
JILL MILLER
CAITLIN MITCHELL-DAYTON
JEREMY MORGAN
SUZANNE OLMSTED

J. JOHN PRIOLA
JEANNENE PRZYBLYSKI
JOHN RAPKO
JEANETTE REDENSEK
BRETT REICHMAN
JOHN ROLOFF
JAY ROSENBLATT
SCOTT SNIBBE
MEREDITH TROMBLE
MARK VAN PROYEN
HENRY WESSEL
CARLA WILLIAMS
KELLI YON
JOHN ZURIER

POST-BACCALAUREATE CERTIFICATE



The Post-Baccalaureate Certificate program is a one-year, full-time program designed for students who have not completed a BFA from a professional art school and whose work could benefit from the resources available at SFAI or for students who require an additional year to develop their body of work in order to apply for graduate school. Students spend a year of intensive work in their studio workspace at the Graduate Center, either focusing on a specific area of inquiry or experimenting with a variety of media and ideas. The curriculum combines the tutorial aspects of graduate school with the upper-division coursework of the undergraduate program.

Applicants to this program may be international students who require a year of intensive studio work in this country before beginning an MFA program, students with a Bachelor of Arts or Bachelor of Science degree who need an additional year of studio experience to prepare a portfolio for graduate entrance, or students with a degree in art who wish to pursue graduate work in a discipline different from their undergraduate major.

Applicants may apply directly to the Post-Baccalaureate program. Applicants to the MFA program will automatically be considered for the Post-Baccalaureate program if their application is not accepted for the MFA program.

CLOCKWISE FROM TOP LEFT:
ASPEN MAYS
BENJAMIN BAUMGARTNER
ELIZABETH RIMER



POST-BACCALAUREATE CURRICULUM 30 units

FIRST SEMESTER

Post-Baccalaureate Seminar 3 units
Art History (UG or GR) 3 units
Critical Studies Seminar 3 units
Undergraduate electives 6 units

SECOND SEMESTER

Post-Baccalaureate Seminar 3 units
Art History (UG or GR) 3 units
Tutorial (UG or GR) 3 units
Undergraduate electives 6 units





Services and Resources

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Student life is “up close and personal” at SFAI. Because we are a small school with a student body of 650, we are a real community. The Art Institute is a fertile ground for drawing inspiration from the work of talented and innovative peers, sharing creative capital, and collaborating with other students as artists / artist-citizens on events and programs of significant cultural and political importance, both on and off campus. Students also work alongside faculty, staff, and administration on campus governance committees which address such issues as curriculum, exhibitions and public programs, and student life.

There are many useful services to help students with their transition into SFAI. Assistance with finding housing is available, whether you are interested in the campus-run Presidio housing program or are looking for a space in the City. The Artist Resource Center in Student Affairs has professionals and peers to help you with resumé and artist-statement writing as you approach your first exhibitions, but also to help in the larger discussions related to successfully leading the life of an artist.

Whether it's residencies with some of SFAI's partner organizations or internships and apprenticeships, there are multiple opportunities to get out into the broader community of visual arts locally, regionally, and nationally. And, of course, the Bay Area is a resource in itself, noted for the richness of its arts, culture, and diversity.

SERVICES FOR STUDENTS



ARTIST RESOURCE CENTER

Housed within the Office of Student Affairs, the Artist Resource Center is staffed by specially selected and trained peer and faculty advisors. The Center is equipped with a range of technology and print resources to support you in the exploration of your professional and career endeavors. Whether you need assistance with resumé writing, the job-search process, writing an artist statement, applying for residencies and fellowships, or researching graduate programs, you will no doubt find yourself utilizing the expertise of the Artist Resource Center during the course of your studies at SFai.

STUDENT ACTIVITIES

In the spirit of building a strong and vibrant community, the Office of Student Affairs offers a variety of on and off-campus opportunities designed to extend and complement students' experiences outside the studio and classroom. Events such as campus-wide barbeques, game nights, and excursions to local galleries and museums tap into the varied interests of students. Student Union and LOGS (Legion of Graduate Students) are the active Student Government

bodies representing BFA, Post-Baccalaureate, and MFA student interests and concerns. Students are encouraged to create and form student groups and organizations with Student Affairs, such as recent organizations like the Bowling Club and Women's Caucus for Art. The professional staff, student leaders, and faculty who work in Student Affairs provide a variety of resources and learning opportunities that prepare students for a life in the arts and foster students' growth as engaged and responsible members of national and global artistic and cultural communities.

INTERNSHIPS AND APPRENTICESHIPS

An integral part of the Art Institute's mission is our ongoing commitment to creating relationships with prominent artists and arts organizations in the Bay Area and beyond. You will gain professional experience and earn college credit through internships with these organizations or through apprenticeships with artists. Recent examples of internship opportunities that SFAI students have undertaken include these.

FILM ARTS FOUNDATION

Education Publicity Intern
Film Festival Intern (for the Film Arts Festival of Independent Cinema)
House Manager Assistant

HEADLANDS CENTER FOR THE ARTS

Media Intern
Administrative Operations Intern

SOUTHERN EXPOSURE

Artists in Education (AIE) and Outreach Intern
Curatorial Intern
Grantwriting/Fundraising Intern
Installation Intern
Designer in Residence

LEONARDO

Editorial Internship: Reviews Project Coordinator

YERBA BUENA CENTER FOR THE ARTS

Assistant for *Bay Area Now* Exhibition

RESIDENCIES

Our students have a long history of participating in prestigious residencies, including Djerassi Resident Artists Program, Montana Artist Residency, Brooks Anderson Ranch Residency, Headlands Center for the Arts, and Skowhegan Summer Residency Program.

EXCHANGE PROGRAMS

Our students take part in exchange programs with prominent schools of art and design around the world. You can participate in a semester-long exchange program at another school of art and design within the US or Canada. International exchange opportunities at prominent schools such as AVU (Academy of Fine Arts), Prague; Bezalel Academy, Jerusalem; Chelsea College of Art, London; École Nationale Supérieure des Beaux-Arts, Paris; Glasgow School of Art, Scotland; Valand, Göteborg, Sweden; and Gerrit-Rietveld Academie, Amsterdam; are available for one semester based on availability at the exchange school.

PERSONAL COUNSELING

The Counseling Center staff is available to meet with students individually to discuss personal issues. In addition, the counseling staff offers a variety of workshops and groups, including meditation workshops. The Artist's Way weekly discussions, and other groups that cater to student needs. Counselors can also make referrals to appropriate community resources if you seek additional counseling assistance.

TWO CAMPUSES IN THE HEART OF SAN FRANCISCO



Looking from the SFAI quad at 800 Chestnut towards Third Street; Coit Tower is on the right, with the Bay Bridge, Treasure Island, and the Berkeley hills in the distance.

800 CHESTNUT STREET

The San Francisco Art Institute's main campus is located at 800 Chestnut Street in San Francisco's Russian Hill neighborhood. The campus features sweeping views of San Francisco Bay, Alcatraz, and Angel Island and is located within walking distance of the City's North Beach and Chinatown neighborhoods, Fisherman's Wharf, as well as the downtown galleries and South of Market area—home to many of the City's major museums, including SFMOMA and Yerba Buena Center for the Arts. A centerpiece of the campus is the historic mural, *The Making of a Fresco Showing the Building of a City*, painted by Diego Rivera in 1931. This mural has been beautifully restored and is open to the public.

Designed in the 1920s by Bakewell and Brown, architects of City Hall, Coit Tower, and many other landmark buildings in San Francisco, the cluster of buildings at 800 Chestnut Street incorporates elements of both Italian and Spanish colonial styles.

In 1963, architect Paffard Keatinge Clay was chosen to design an addition to the original building that would double the amount of painting and sculpture studio space and provide space for large seminar classes, new galleries, a lecture hall, outdoor amphitheater, and a café. Clay had previously worked with Le Corbusier, Frank Lloyd Wright, and Skidmore Owings and Merrill. "The building section Clay invented responds directly to the site to produce a sequence of architectural experiences unmatched elsewhere in this city of stunning sites and spaces," wrote Roger Montgomery, former Dean of the College of Environmental Design at UC Berkeley, in a review from 1969, the year the building was completed.

GRADUATE CENTER AT 2565 THIRD STREET

The Graduate Center is a large industrial loft building along the San Francisco Bay. The 62,000 square foot facility provides individual and group studios, many with natural light, 24-hour access, and

convenience to public transportation. The graduate facilities also include a digital lab, film and sound studios, darkrooms, a wood shop, seminar classrooms, gallery, and installation critique rooms, where students can present finished works or works-in-progress.

LIVING IN SAN FRANCISCO

San Francisco has a rich tapestry of neighborhoods easily accessed by foot or public transportation from the School's Russian Hill campus. San Francisco and the Bay Area offer a variety of housing options, including apartment shares and traditional roommate situations, residential studios and live-work lofts, and affordable apartments in the cities of San Francisco, Oakland, and other neighboring areas. Depending on a student's living and transportation needs, housing options can be found in the North Beach and Nob Hill neighborhoods, or public transportation-rich neighborhoods like the Mission and SoMa (South of Market).

STUDENT HOUSING

We offer a limited number of spaces for entering students in our campus-sponsored residencies in the beautiful Presidio of San Francisco. Once the Army's premier West Coast installations, the Presidio is now a National Historic Landmark District and part of the Golden Gate National Recreation Area. You can also utilize our off-campus housing resources to research and locate apartments in San Francisco or in the Bay Area. We have a very active list-serve specifically for students who are looking for off-campus housing.



ANNE BREMER MEMORIAL LIBRARY



The Anne Bremer Memorial Library, established with a generous donation from philanthropist Albert Bender in 1935, is a unique and valuable resource for students. Located on the second floor of the Art Institute's 1926 building on Chestnut Street in San Francisco, the library offers students a quiet setting for research and study. The reading room's high, arched windows overlook San Francisco Bay, with views of Alcatraz, Angel Island, and beyond.

The library's collection emphasizes modern and contemporary art, art history, theory, and criticism. It contains more than 26,000 volumes, including an outstanding collection of exhibition catalogues, and subscriptions to more than 200 periodicals. The library staff works with students on an individual basis, showing them how to take advantage of the library's specialized resources. The library sponsors an annual artist's book contest for students and has changing exhibitions of books, posters, photographs, and other ephemera.

It has a significant collection of beautiful and unusual rare books pertaining to all aspects of art history; artists' books; a slide archive of over 100,000 images documenting work in all media; an archive of faculty work; over 700 audiotapes covering various contemporary art issues, new and old music, sound performances and visiting artists' lectures; a collection of videotapes in all fields, including artist tapes, animation, performance, and video art; a collection of films made by Art Institute faculty members and graduate students, as well as examples of avant-garde films.

The library also houses the San Francisco Art Institute Archives, which contain primary source material, manuscripts, and printed documentation of Northern California art from 1871 to the present.

CULTURAL RESOURCES

The San Francisco Bay Area is a particularly rich creative and cultural environment, with six major art museums, including the San Francisco Museum of Modern Art, the second largest museum of modern art in the US; galleries and alternative venues for contemporary art, theater, dance, performance, music, and poetry.

A number of these venues, such as the Achenbach Foundation, Crown Point Press, San Francisco Poetry Center, Bay Area Video Coalition, and Exploratorium, are internationally renowned. They are also partners with SFAI.

As a student enrolled in our programs, you have the opportunity to access these resources as part of our partnership or special alliance.

See also Exhibitions and Public Programs, page 32.

San Francisco Museum of Modern Art



RESOURCES

MUSEUMS AND CULTURAL INSTITUTIONS

Asian Art Museum of San Francisco
Berkeley Art Museum and Pacific
Film Archive
California Palace of the Legion of
Honor
Cartoon Art Museum
Coit Tower
De Young Art Center
Exploritorium
Headlands Center for the Arts
Jewish Museum
Mexican Museum
Museum of Craft and Folk Art
Oakland Museum of California
San Francisco Museum of Modern Art
San Francisco Performing Arts Library
Lyle Tuttle's Tattoo Art Museum
Yerba Buena Center for the Arts
Zeum/Yerba Buena Gardens
Morrison Planetarium
San Francisco Main Library
Palace of Fine Arts
California Academy of Sciences

MUSIC, DANCE, AND THEATER FESTIVALS AND EVENTS

San Francisco Shakespeare Festival
Jewish Music Festival
Bay Area Tap Festival
San Francisco Symphony
Berkeley Symphony Orchestra
Reggae in the Park
San Francisco Blues Festival
Stern Grove Midsummer Music
Festival
Fillmore Street Jazz Festival
Mission Creek Music Festival
San Francisco Annual Opera
in the Gardens
North Beach Jazz Festival
San Francisco Accordion Festival
San Francisco Jazz Festival
Annual Ethnic Dance Festival
Westwave Dance Festival

SPORTS AND CULTURAL EVENTS

Asian Pacific American Heritage
Month Celebration
Cinco de Mayo Festival
Precita Eyes Mural Awareness
Festival
San Francisco Youth Arts Festival
Spring Open Studio
Bay to Breakers Race
Folsom Street Fair
Carnaval 2005
Across the Bay 12K Race
Chinese New Year Festival
San Francisco Writers Conference
California International Antiquarian
Book Fair
AfroSolo Arts Festival
Bridge to Bridge Run
Castro Street Fair
Fleet Week
Oktoberfest by the Bay
Lesbian/Gay/Bisexual/Transgender
Pride Celebration
Independence Day Celebration
Cable Car Ringing Competition
Sail San Francisco
San Francisco Marathon
The ANA Cable Car Chase

Nihonmachi Street Fair
San Francisco Fringe Festival
Ghirardelli Square Chocolate Festival
United Nations World Environment
Day
Union Street Arts Festival

FILM FESTIVALS

San Francisco Black Film Festival
Frameline29: San Francisco
International Lesbian/Gay/
Bisexual/Transgender Film Festival
San Francisco Silent Film Festival
San Francisco International Asian
American Film Festival
San Francisco International
Film Festival

TECHNOLOGY RESOURCES AT SFAI

HIGH-DEFINITION RESEARCH LAB

In the spring of 2004, a partnership with EARS XXI established the first high-definition video research lab in the San Francisco Bay Area. The lab's goals are to give both undergraduate and graduate students the ability to experiment with and discover new possibilities for using high-definition (HD) video technology. The facility features Sony HD Video equipment for shooting, editing, and viewing. The lab serves as a testing ground for breaking old conventions and establishing new applications for this emerging media technology. SFAI is working with industry professionals to ensure an exchange between artists, students, and the film industry, opening further opportunities for professional development for students.

DIGITAL MEDIA STUDIO

The Digital Media Studio (DMS) is an interdisciplinary resource for static and time-based digital work, as well as interactive and electronics projects that involve computers. The DMS is

supported by a full-time Technical Site Manager, a part-time Technical Assistant, as well as full-time student monitors. While the DMS staff can provide technical assistance for the facility, no individual training for application software is offered. Students with no prior computer experience are encouraged to enroll in Design+Technology classes before attempting to use the DMS facilities. Workstations with peripheral devices can be reserved, and students are expected to provide their own removable storage media (portable hard drives, DVD or CD-R disks), as well as their own paper stock for printing.

The DMS equipment includes (41) Dual Processor Power Mac G5's with Superdrives and 17" LCD flat panel monitors (this includes computers for the 16C, DMS 2 and DIS facilities); (1) HP 2300; (1) Epson 1640 XL flatbed scanner; (1) Epson 3200 flatbed scanner; (1) Epson 4870 flatbed scanner; (4) dedicated Mini DV editing workstations; (2) analogue-to-digital media conversion

workstations; (2) Making Things module suites for MAX/MSP programming; an electronics workshop with locker storage; media equipment for check-out within the lab; and a small resource library for supported application software.

All computers within the DMS and its related facilities provide network file-sharing services. DMS primary multimedia software includes but is not limited to: Adobe Creative Suite, Adobe After Effects, Apple Final Cut Pro HD, Apple DVD Studio Pro, Combustion, Apple Soundtrack, Max/MSP/Jitter, Maya Complete, Pixel Genius Photo Kit, Macromedia Dreamweaver MX, Macromedia Flash MX, Macromedia Director MX, Cleaner, Fetch FTP, Audio Hijack, Audacity, Sound Edit 16, ICE imaging support, and the QuadTone RIP for black and white printing.

DIGITAL IMAGING STUDIO

The Digital Imaging Studio (DIS) provides services for large-format digital ink-jet printing. This facility supports SFAI students, faculty, staff

and alumni. Use of the facility is by appointment only.

The equipment at this facility includes (2) Dual Processor Power Mac G5's with Superdrives and 17" LCD flat panel monitors; (2) G4 Single processors; (1) G3; (1) Pentium PC; (2) Epson Pro Stylus 7600 Printers (24-inch paper) and (1) Epson Stylus Pro 9600 Printer (44-inch paper) using Archival Ultra Chrome Ink; (1) Epson Stylus 4000 printer; (1) Epson Stylus 3000 printer; and (1) Polaroid Pro Palette 8000k Film Recorder.

DIGITAL CLASSROOMS

Equipment includes: (11) G5 Dual Processor Power Macs with Superdrives and 17" LCDs and DMS 2; (16) G5 Dual Processor Power Macs with Superdrives and 17" LCD flat panel monitors; (1) 12-channel Mackie mixer. Each room has MiniDV/VHS playback with audio monitoring, digital video projectors, and projection screens. The lecture hall is capable of screening multiple formats with Dolby sound.



SFAI Faculty

Although SFAI was founded over a century ago (1871), we believe we are now entering one of the most exciting periods in our history. We have an extraordinary faculty and faculty/student ratio that few other schools can best: about 1:5. All of our faculty are artists, whether in painting, new genres, writing, filmmaking, or many other areas of exploration here at SFAI.

At SFAI you'll be rubbing shoulders (and elbows) with some of the giants in the various disciplines, from our new Dean of Academic Affairs, Okwui Enwezor, to Renée Green, Dean of Graduate Studies, and our distinguished faculty, visiting artists, and alumni.

See also

Visiting Artists and Scholars p.34

You'll also be joining a creative community of students from all over the US and 22 other countries.

PLEASE NOTE

The following list includes most of the faculty scheduled to teach in the 2005–2006 academic year.

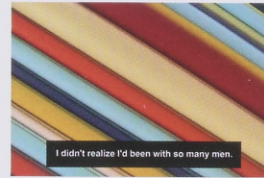
(GR) indicates faculty who teach in Graduate programs.

DAVID ATTYAH is a public artist and digital designer based in Los Angeles. He received his MFA from Tufts, an MA in Social Anthropology from Harvard, and a BA in Public Affairs from Princeton. He is co-founder of the artist collaborative “Think Again,” which produces graphic posters, media campaigns, and direct actions on an array of progressive political issues. This year, Think Again has published its first artist monograph, entitled *A Brief History of Outrage* (Distributed Art Publishers/D.A.P.). Attyah’s work has been extensively published and exhibited internationally, and was recently exhibited in *The Anti-War Show: Interventions from Korea to Iraq* at Track 16, curated by the Center for the Study of Political Graphics in 2003. (www.agitart.org)

CRAIG BALDWIN was born in Oakland and raised in Sacramento, California, and attended the University of California at Santa Barbara, University of California at Davis, and San Francisco State University (M.A., 1986). In the Department of Cinema at SFSU he studied under Bruce Conner and became increasingly drawn to collage film form. His interest in recontextualization of found imagery led him to the theories of the Situationist International and to various practices of copy-art, mail art, ‘zines, altered billboards, and other creative interventions beyond the fringe of the traditional fine-arts curriculum. Baldwin currently serves as an independent programmer for various arts-presenting organizations in San Francisco.

ROBIN BALLIGER teaches in the Liberal Arts Department. She holds a PhD in anthropology from Stanford University. Balliger’s interests include globalization, music and media, political economy, cultural geography, consumption, postcolonial theory, cultural studies, and the Caribbean. Recent publications include “The Sounds of Resistance,” *The Global Resistance Reader*, and “The Politics of Cultural Value and the Value of Cultural Politics: International Intellectual Property Legislation in Trinidad,” *Critical Mds: Caribbean Carnival, Popular Culture, and Transnationalism*.

SYLVIE BELANGER holds an MFA from York University, Ontario and a BFA from Concordia University, Quebec. Her art installations use photography, video, audio, and computer imaging processes, which explore the technological image and its relationship to reality, as well as the inherent tension between representation and presentation. She investigates the constant transformations that affect our understanding of personal, cultural, and social identities. She has exhibited her multimedia installations across Canada, and in several cities in France, Germany, Spain, England, and the Netherlands. In Asia she has exhibited in Tokyo, Bangkok, and Shanghai. Several catalogues on her art practice have been published, and reviews of her work can be found in *ArtForum*, *Art in America*, *ArtPress*, and *Parachute*.



J.D. BELTRAN teaches in the New Genres Department. She holds an MFA from San Francisco Art Institute and a Juris Doctorate from the University of California at Berkeley. Beltran was a recipient of the 1999 San Francisco ArtCouncil Award to Visual Artists and held a summer residency at the Skowhegan School of Painting and Sculpture, in Maine. Her work has been shown throughout the US, including the San Francisco Museum of Modern Art; the New Jersey Center for Visual Arts; The Alternative Museum, New York; Southern Exposure, and Yerba Buena Center for the Arts, San Francisco. (GR)



RICHARD BERGER has taught in the Sculpture Department at SFAI since 1970. He received his MA and BA from California State University, Sacramento.

His work is featured in the permanent collections of the Oakland Museum of California, the Contemporary Museum in Honolulu, and the Monterey Peninsula

Museum. Berger has received a National Endowment for the Arts Fellowship and is the 45th recipient of the SFAl Adaline Kent Award, which included an exhibition, *The Third Time I Saw Phyllis She Exploded*, at SFAl's Walter Galleries in 2004. (GR)

BILL BERKSON teaches in the Liberal Arts Department. He's a poet, critic, teacher, editor, and curator who has been active in the art and literary worlds for decades. He is the author of 14 books and pamphlets of poetry, including, most recently, *Serenade* and *Fugue State*, both from Zoland Books. His critical writings have appeared in *Art News*, *Artforum*, *Arts*, *Modern Painters*, and other periodicals. A collection of his essays, *The Sweet Singer of Modernism & Other Art Writings*, was published by Qua Books in 2003. And his latest work, *Gloria*, including etchings by Alex Katz, was published by Arion Press in 2005. (GR)



TIMOTHY BERRY teaches in the Printmaking and Painting departments. He is a painter and printmaker who in 1974 founded the noted

Teaberry Press. It is recognized as one of this country's finest intaglio presses, and its work with more than 200 artist collaborations is part of a museum retrospective that has been traveling since 1990. He received his MFA from Central School,

London, and his BA from Dennison University. Berry's own work has been exhibited in the United States and Europe. He is represented in San Francisco by Hosfelt Gallery. (GR)



DEBRA BLOOMFIELD's career in photography spans three decades and includes a wide range of work. Her images draw on the visual language of metaphor and often explore the relationship between inner self and the external world. Her large-scale compositions, with their rich palette, traverse a line between painting and photography. She received her MA and BA from San Francisco State University. Bloomfield's work is represented in numerous museum collections, including the San Francisco Museum of Modern Art; the Museum of Fine Arts, Boston; the Contemporary Museum of Art, Honolulu; the Fine Arts Museum, Santa Fe; and the Victoria and Albert Museum, London. She is locally represented by the Robert Koch Gallery.



KEITH BOADWEE teaches in the New Genres Department. He received his MFA from the University of California at Berkeley and his BFA from the

University of California at Los Angeles where he worked with Paul McCarthy and Chris Burden, who have both been influential on his practice. Boadwee's work achieved some notoriety in the early to mid '90s, when he was grouped with other artists who were seen as working in the arena of "identity politics." Boadwee's works have been included in the Venice Biennale, the New Museum's *Bad Girls* exhibition in New York, the Museum of Contemporary Art, Los Angeles' *Portfolio of Photography*, curated by Cindy Sherman, and Bay Area Now3 at the Yerba Buena Center for the Arts. Boadwee now produces photo-based works that address his continued fascination with actionism, the everyday, and the abject. (GR)

CHARLES BOONE teaches studio and history courses that relate sound and music to other art forms. He is a composer whose works have been performed by the Chicago Symphony, the San Francisco Symphony, the Los Angeles Philharmonic, and others. He received his MA from San Francisco State University and his BA from University of Southern California. He has received commissions from the National Endowment for the Arts and the

San Francisco Symphony, and has been a DAAD composer-in-residence. His writings have appeared in the *San Francisco Examiner*, *Oakland Tribune*, *Leonardo*, *Arts and Architecture*, and *Threepenny Review*. (GR)

CHRISTINA BOUFIS teaches in the Liberal Arts Department. She is the co-editor of *On the Market: Surviving the Academic Job Search*, a collection of personal essays. Her work has appeared in *Glamour Magazine*, *salon.com*, *The Chronicle of Higher Education*, *O, The Oprah Magazine*, as well as in other academic and popular presses. She is the West Coast correspondent for the *Common Review*, a national quarterly, where she writes book reviews and essays on education. Christina received her PhD from The City University of New York and has taught composition and nonfiction writing for 15 years.



PEGAN BROOKE teaches in the Painting Department and is Director of the Summer MFA Program. She received her MFA from

Stanford, MA from the University of Iowa, BFA from Drake University, and BA from the University of California at San Diego. Her work is in the permanent collections of the San Francisco Museum of Modern Art and the Guggenheim Museum, New

SFAI FACULTY

York. She has received a Louis Comfort Tiffany Foundation Artist Grant and two Marin Arts Council Grants. R.B. Stevenson Gallery, San Diego; Friesen Gallery, Seattle/Sun Valley, and Chris Winfield Gallery, Carmel, represent her work. (GR)



JAMIE BRUNSON studied painting at the California College of the Arts (BFA, 1978) and at Mills College (MFA, 1983). She has contributed critical reviews and essays to the print publications *Artweek*, *Art Issues*, *Artspace*, *Diablo Arts*, and *Artcoast*, and to the online publication *Stretchers*. Her work is represented by Traywick Gallery in Berkeley, Robischon Gallery in Denver, and Kathryn Markel Gallery in New York.

KATHLEEN CARR teaches in the Photography Department. She received her BFA (cum laude) in Photography from Ohio University in 1970. Carr's photographs have been published internationally in numerous books and periodicals, including *Outdoor Photographer*, *National Geographic Traveler*, *Islands*, *Esquire*, and *Décor*. Her book, *Polaroid Manipulations: A Complete Visual Guide to Creating SX-70, Transfer, and Digital*

Prints (Amphoto Books, September 2002), is a companion volume to her very successful *Polaroid Transfers: A Complete Visual Guide to Creating Image and Emulsion Transfers* (Amphoto Books, 1997).



CHARLIE CASTANEDA teaches in the Sculpture Department. She received her MFA from the University of California, Davis, and BFA from Carnegie Mellon University. She collaborates with Brody Reiman to create sculptural works that comment on and challenge the sentiments associated with man-made, domestic settings. Influenced by their experience as contractors, Castaneda/Reiman work with the raw materials of the trade, such as concrete, plywood, lumber, and insulation, to recreate fragments of dwellings, often complete with their own canine guardians. Their work has been exhibited in the Bay Area, Los Angeles, New York, Minneapolis, and Pittsburgh. They have had solo shows at John Berggruen, four walls, Art Space, and Southern Exposure in San Francisco, Sandroni Rey in Los Angeles, and Thomas Healy in New York. They are recipients of a 2004 Eureka Fellowship. (GR)



ANN CHAMBERLAIN is resident faculty in the Photography Department and is coordinator of the interdisciplinary Center for Public Practice. She received her MFA and MA from San Francisco State University and her BA from Smith College. She is an artist who works in a variety of media, including public art, printed books, and installation, often collaborating with community members or other artists. She has received a Fulbright Fellowship, a Eureka Fellowship, and three National Endowment for the Arts grants. Her public art commissions include Bay Area projects at the San Francisco Public Library, San Francisco General Hospital, University of California San Francisco/Mount Zion Cancer Center, the California State Supreme Court Building, and the Mexican Heritage Gardens in San Jose. (GR)

ANITA CHANG teaches in the Filmmaking Department. She holds an MFA in Cinema from San Francisco State University. Chang is interested in engaging the moving image medium as a tool for exploring broad themes, such as oppression, belonging, equality, freedom, and spirituality. Her films are politically motivated, but always aesthetically based. Whether working with the celluloid surface (e.g., hand-processing),

manipulating time and rhythm (e.g., re-photography), using sound in unconventional ways, or proffering the personal truths and insights of subjects, she is always discovering ways to experiment with moving image content and form, inspiring an active instead of a passive viewing experience. Chang has participated in artist residencies at the Academy of Audio-Visual Arts & Sciences in Nepal, Headlands Center for the Arts, and Taipei Artist Village. She recently completed a Fulbright teaching fellowship in film at National Taiwan University of Arts.

MICHAEL CLARK teaches in the Liberal Arts Department and is coordinator for the English as a Second Language Program. He is a travel writer and photographer for *Lonely Planet* publications, and has authored books on Burma (Myanmar), New York, Greece, and Hawaii. He received a BA and MA from the University of California at Los Angeles, and an MA from the University of Hawaii at Manoa.

ANDREI CODRESCU has been a regular commentator on National Public Radio's *All Things Considered* for over 20 years. He wrote and "starred" in *Road Scholar* (1992), a film that won the George Foster Peabody Award. Since then, he has been involved in more than a dozen documentary film projects, including the upcoming *Big River Blues*, an epic journey up the Mississippi River from the Delta to the putative source in Lake Itasca, Minnesota. This film moves north with the Delta blues, and south with the "downflow" of political ethics along the

shores. Codrescu is also the author of *Walker Evans Signs* (1998) and *Walker Evans Cuba* (1999). He is the MacCurdy Distinguished Professor of English at Louisiana State University in Baton Rouge.

DANIEL COFFEEN teaches in the Liberal Arts Department, offering graduate-level seminars in philosophy and theories of representation. Coffeen earned his BA in history and literature from the University of Pennsylvania and his PhD in Rhetoric from the University of California at Berkeley. He has done extensive writing on film and aesthetic theory, music, and design. He also lectures and teaches at the University of California at Berkeley.



LINDA CONNOR teaches in the Photography Department. She received her MS in photography from the Illinois Institute of Technology and her BFA from the Rhode Island School

of Design. Her photographs are in notable collections including the Art Institute of Chicago; the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; and the Victoria & Albert Museum, London. Her work has been published in monographs including *On the Music of the Spheres*, *Visits*, *Luminence*, and *Spiritual Journey*, the latter published for her mid-career retrospective exhibition at the Museum of Contemporary Photography in Chicago. She is the

recipient of numerous awards, including National Endowment for the Arts grants and a Guggenheim fellowship. (GR)



He collaborates with diverse communities to create large figurative murals as commissions or self-initiated interventions on abandoned spaces. His public works include the *Gentrification Project*, installed at 10 locations throughout Harlem, and a series on the streets of Brooklyn in response to Hip-Hop Nation at the Brooklyn Museum, NY. Solo exhibitions include PPOW in New York. Cook-Dizney received a BA from the University of California at Berkeley, and the 2001 New York Post Liberty Award.



SUE COSTABILE teaches in the Design+Technology Department. Her musical and live cinema performances, as well as installations, have been presented internationally, including events at The Compound, California College of the

BRETT COOK-DIZNEY is the 2005 Diebenkorn Fellow and teaches in the Painting Department.

Arts' Wattis Institute, and The LAB, all in San Francisco; MonkeyTown, New York; Dispatch Festival, Serbia; and the SAT festival, Montreal. She collaborates with Antye Greie, a musician from Berlin who performs as AGF.

MICHAEL CREEDON teaches in the Photography Department. He received his MA and BA from San Francisco State University. His work is included in the permanent collections of the Bibliothèque Nationale, Paris, and the San Francisco Museum of Modern Art. He is a consultant to schools, helping to formulate film and digital programs, and also consults with companies about issues related to digital imaging in the workplace.



DEWEY CRUMPLER teaches in the Painting Department. He received his MFA from

Mills College, his MA from San Francisco State University, and his BFA from SFAI. His work has been exhibited at California State University, Sacramento; the Corcoran Gallery in Washington, D.C.; and the Galerie Resche, Paris. He has received mural commissions from the Western Addition Cultural Center, the San Francisco Museum of Modern Art, and the California Historical Society. He has received grants from the California Arts Council; purchase awards from the San Francisco Airport Commission; a Eureka Fellowship Award; and a National Endowment for the Arts fellowship. (GR)

ERIC CRYSTAL teaches in the Liberal Arts Department. He holds a PhD and a BA from the University of California at Berkeley. A saxophonist and composer, he co-founded the innovative musical collective Frame, which has a unique genre-bending approach to group improvisation. Crystal is also musical director and a member of master drummer E.W. Wainwright's African Roots of Jazz, a group committed to fighting racism and other injustices through the use of music, poetry, dance, and theater. For ten years he has performed and music-directed for the San Francisco Mime Troupe. He has also appeared with Berkeley Repertory Theater and the New Pickle Circus. His debut CD, *Dark Matter* (Red Giant Records), was released to wide critical acclaim.



BINH DANH received an MFA in Studio Art from Stanford

University and a BFA in Photography from San Jose State University. He invented a unique process for printing photographs onto the surface of leaves by exploiting the natural process of photosynthesis. Combining the diverse disciplines of art, history, and science, Danh extensively researches the subject matter he is drawn to. He is a recipient of a 2004 Artist Project Award from the Center for Photographic Art in Carmel, and his work is in the collection of M.H. de Young

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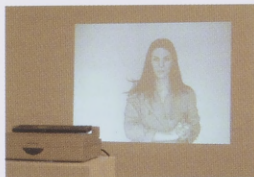
Museum, Corcoran Art Gallery, and the Oakland Museum of California. He is represented by Haines Gallery in San Francisco.



JOHN DeFAZIO teaches in the Sculpture Department. He received his MFA from SFAI and his BFA from Philadelphia College of Art. His work has

been exhibited at White Columns, New York; Artists Space, New York; Queens Library Gallery, New York; Scripps College, Claremont, CA; and Gallery Paule Anglim, San Francisco, among other venues. He illustrated the book *Stardumb*, in collaboration with art critic/curator/writer Dave Hickey, published by Artspace Books (2000). (GR)

JOHN DEMERRITT teaches in the Photography Department. He owns and operates John Demeritt Bookbinding in Berkeley, where he has worked on books and editioned works with a range of artists, including Ed Ruscha and bell hooks. Demeritt is also the president of Hand Bookbinders of California.



TRISHA DONNELLY teaches in the New Genres Department. She received her MFA from Yale and BFA from the University of California at Los Angeles. Her work questions the necessity and viability of making art. Selected solo exhibitions include Casey Kaplan, New York, and Air de Paris, Paris. Her work was included in the 2004 Biennial at the Whitney Museum of American Art, New York, and in group exhibitions at the Carnegie Museum of Art, Pittsburgh; California College of the Arts Wattis Institute for Contemporary Arts, Oakland; New Museum of Contemporary Art, New York; Solomon R. Guggenheim Museum, New York; Casey Kaplan, New York; The Project, Los Angeles; Le Consortium, Dijon; MAK Museum, Vienna; and Marc Foxx, Los Angeles. (GR)

CAROLYN DUFFEY teaches in the Liberal Arts Department. She is currently a Fellow in the Humanities and lecturer in the departments of Comparative Literature, Cultural and Social Anthropology, American Studies, and the Center for Comparative Studies in Race and Ethnicity at Stanford University, where she teaches courses on Caribbean literature, medieval French, English and Italian literature, and con-

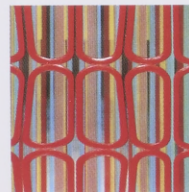
temporary American minority literatures. She received her PhD in Comparative Literature (French, English, and Italian) from the University of California at Berkeley, and has published articles on Caribbean authors Marie Chauvet, Edwidge Danticat, and Maryse Condé, as well as on Algerian writer Fadhma Amrouche. Her book *Transvestism, Transgression and Translation: Christine de Pizan and the Politics and Poetics of Gender in Medieval French and Italian Narrative* was published by Routledge in early 2005.



FELIPE DULZAIDES teaches in the New Genres Department. He received his MFA from SFAI and his BFA from the Instituto Superior de Arte, Cuba. He produces installations, videos, and interventions dealing with issues of the construction of identity, and the role of urban space and architecture in the perception of our surrounding environment. Dulzaide's work has been exhibited at Yerba Buena Center for the Arts (San Francisco), San Francisco Museum of Modern Art, the Ludwig Foundation (Havana), Redcat (Los Angeles), and Kunstraum Kreuzberg/Bethanien (Berlin), among others. He is a recipient of various awards, including a Creative Work Fund grant (New Langton Arts) and a Cintas fellowship. (GR)

LEILA EASA teaches writing in the Liberal Arts Department. Her love of English started when she was an undergraduate at Duke University and inspired her to pursue advanced studies in the field. She received her MA in Anglo-American literary relations from University College, London, and spent several years as a PhD candidate in English at the University of Pennsylvania. In addition to teaching at SFAI and San Francisco City College, she facilitates creative writing workshops throughout the city and has been on the editorial staff of several publications.

ALLA EFIMOVA is Chief Curator at the Judah L. Magnes Museum. Before joining the Magnes, she was Associate Curator at the University of California Berkeley Art Museum and Pacific Film Archive, where she curated exhibitions on modern and contemporary art. Having contributed many essays to art history and film journals, museum catalogues, and edited volumes, Efimova has taught at the University of California, Berkeley, Santa Cruz, and Irvine. She holds a PhD in Art History/Visual and Cultural Studies from the University of Rochester. Among her recent awards is the Getty Curatorial Research Fellowship. (GR)



AMY ELLINGSON teaches in the Painting Department. Her paintings have been exhibited

nationally, most recently in Matter & Matrix at Scripps College in Claremont, California, and Ec/centric Compositions at Haines Gallery in San Francisco. Ellingson is the recipient of an ArtCouncil 1999 Grant to Individual Artists. She received a BA in Studio Art from Scripps College in 1986 and an MFA from CalArts in 1992. Recent exhibitions include *Identical/Variations*, at Charles Cowles Gallery in New York (December 2004). She is represented by Haines Gallery, San Francisco, and also shows at Charles Cowles Gallery, New York. (GR)

STEPHANIE ELLIS teaches in the Liberal Arts Department. She has an MFA and a PhD in Visual Culture from the University of California at Davis. Her writing on the visual practices of malls and corporate offices has appeared in international journals such as *parallax* and *Architectural Design*. She has curated and exhibited in several national traveling exhibitions. Ellis is now collaborating on the launch of the Public Policy Studio, a visual arts studio and academic center committed to local and national debates about education. (GR)

OKWUI ENWEZOR is Dean of Academic Affairs and Senior Vice President at San Francisco Art Institute. He has held positions as Visiting Professor in Art History at University of Pittsburgh, Columbia University, University of Illinois, Urbana-Champaign, and University of Umea, Sweden. Enwezor was Artistic Director of Documenta 11, Kassel, Germany (1998–2002) and 2nd Johannesburg Biennale (1996–1997).

He has curated numerous exhibitions in some of the most distinguished museums around the world, including *The Short Century: Independence and Liberation Movements in Africa, 1945–1994*, Museum Villa Stuck, Munich, Gropius Bau, Berlin, Museum of Contemporary Art Chicago, P.S.1, and Museum of Modern Art, New York; *Century City*, Tate Modern, London; *Mirror's Edge*, Bildmuseet, Umea, Sweden, Vancouver Art Gallery, Vancouver, Tramway, Glasgow, Castello di Rivoli, Torino; *In/Sight: African Photographers, 1940–Present*, Guggenheim Museum; *Global Conceptualism*, Queens Museum, New York, Walker Art Center, Minneapolis, Henry Art Gallery, Seattle, List Gallery at MIT, Cambridge; *David Goldblatt: Fifty One Years*, Museum of Contemporary Art, Barcelona, AXA Gallery, New York, Palais des Beaux Art, Brussels, Lenbach Haus, Munich, Johannesburg Art Gallery, Johannesburg, Witte de With, Rotterdam; co-curator of Echigo-Tsumari Sculpture Biennale in Japan; co-curator of Cinco Continente: Biennale of Painting Mexico City; *Stan Douglas: Le Detroit*, Art Institute of Chicago. As a writer, critic, and editor, Enwezor has been a regular contributor to numerous exhibition catalogues, anthologies, and journals. He is a recipient of awards and grants from Prince Claus Fund for Culture and Development, Ford Foundation, Rockefeller Foundation, International Art Critics Association, and Peter Norton Curatorial Award. Enwezor is the Artistic Director of Bienal Internacional de Arte Contemporaneo de Sevilla, in Seville, Spain.

JEFF FORT teaches in the Liberal Arts Department. He received a PhD from the Department of Comparative Literature at the University of California, Berkeley. His interests include philosophy, critical theory, aesthetics, psychoanalysis, and translation. He has published translations of works by authors such as Maurice Blanchot, Jean Genet, and Jacques Derrida. His most recent translations include *Arnaud Maillet, The Claude Glass: Use and Meaning of the Black Mirror in Western Art* and *Jean-Luc Nancy, The Ground of the Image*.



AMY FRANCESCHINI teaches in the Design+Technology Department. She is a new media artist working with notions of community, sustainable systems, and play. In 1995 she founded Future Farmers, an artist collective and design studio, which hosts an internationally recognized artist-in-residence program. Franceschini has worked collaboratively and individually on interdisciplinary projects that have been featured in group and solo exhibitions at the Cooper-Hewitt National Design Museum, New York; Jack Hanley Gallery, San Francisco, and the Whitney Museum of American Art, New York.



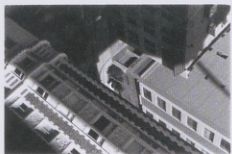
JACK FULTON is Chair of the Photography Department. As an artist and filmmaker, he has received grants and awards from the National Endowment

for the Arts, Paris Audio-visuel, and Marin Arts Council. He is the recipient of the Belkin Wilderness Lectureship from the University of California at San Diego. His work has been exhibited internationally, including solo shows at the San Jose Museum, San Francisco Museum of Modern Art; the M.H. de Young Museum of San Francisco; Encontros de Fotografia, Portugal; Musee d'Art Moderne, Paris; and the Institute of Contemporary Art, London. (GR)

STACY GARFINKEL is chair of the Liberal Arts Department and coordinates the Writing Program. She has a PhD in the History of Art from the University of California at Berkeley. Creating new models of artistic practice and academic inquiry is central to her work. As founding director of Landmark, an artists-in-residence project at the Sunnyside Conservatory, San Francisco, she brought in visual artists on the ground floor of a neighborhood revitalization and urban design project and collaborated on the performance piece *Ambulatory Gambit*. She is now collaborating on the launch

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of the Public Policy Studio, a visual arts studio and academic center committed to impacting local and national debates about education.



ERNIE GEHR teaches in the Filmmaking Department. He is

a filmmaker whose work has been exhibited internationally, including retrospectives at the International Film Festival, Rotterdam; San Francisco Cinematheque; the Whitney Museum of American Art, New York; and Centre Georges Pompidou, Paris. His awards include a Guggenheim fellowship, three National Endowment for the Arts grants, the Maya Deren Award from the American Film Institute, an award from the Film Arts Foundation, and the SFAI Adaline Kent Award. (GR)

ROBIN GIANATTASSIO-MALLE began her broadcasting career as a freelance producer and reporter. She contributed to *AIDS in Focus*, *Monitor Radio*, and National Public Radio, and locally to KQED and KPFA. Upon receiving a Master of Fine Arts from San Francisco Art Institute she was awarded three media arts grants from the National Endowment for the Arts to produce radio documentaries on issues ranging from multicultural and intergenerational friendship to living with a life-threatening illness. In 1989 she began working at KQED Radio. In 2000, Gianattassio-Malle's

work was honored with a John S. Knight Professional Journalism Fellowship at Stanford University. The yearlong fellowship allowed her the opportunity to deepen her understanding of some of her *Forum* beats, which include a range of issues from business, healthcare, the high-technology and biotechnology industries, to anthropology, art, and poetry. Additionally, her *Forum* and freelance work have been recognized by awards and fellowships from the Corporation for Public Broadcasting, the World Affairs Council, the American Bar Association, and the California Teachers Association, among others. Gianattassio-Malle is the coordinator of the interdisciplinary Center for Word, Text, and Image.



ALISA GOLDEN teaches book arts in the Printmaking Department. She has a BFA in printmaking from California College of Arts and Crafts, with special emphasis in the book arts and creative writing. In her book work she combines original text with folded paper structures and explores layered painting and printmaking techniques. Since 1983, under her imprint, *never mind the press*, she has made limited edition, letterpress books which are collected and exhibited nationally. She is the author of three instructional

books: *Creating Handmade Books*, *Unique Handmade Books*, and *Expressive Handmade Books* (New York: Sterling Publishing, 1998, 2001, and 2005).

CONNIE GOLDMAN teaches in the Painting Department. She received her MFA from SFAI and her BA in Psychology from the University of Texas. Her work has been exhibited at the El Paso Museum of Art, Sonoma Museum of Art, the Korean Cultural Center of Los Angeles, and Brandeis University, and is included in numerous private collections.



SHARON GRACE teaches in the New Genres Department. Her work has

been exhibited at the San Francisco Film Arts Foundation; the Fresno Art Museum; the San Francisco Museum of Modern Art; Museum of Modern Art, New York; the Venice Biennale, and other international venues. Grace has served on the boards of Artists' Equity, Bay Area Video Coalition, and Artists' Television Access in San Francisco. She has received fellowships from the National Endowment for the Arts, the Rockefeller Foundation, and the William and Flora Hewlett Foundation. (GR)

RENÉE GREEN is the Dean of Graduate Studies. Via films, essays and writings, installations, digital media, architecture, sound-related works, film series and events, her work engages with investigations into circuits of relation and exchange over time, the gaps and shifts in what survives in public and private memories, as well as what has been imagined and invented. She also focuses on the effects of a changing transcultural sphere, on what can now be made and thought. Her exhibitions, videos, and films have been seen throughout the world, including one-person exhibitions at Portikus (Frankfurt), Centro Cultural de Belem (Lisbon), Fundació Antoni Tàpies (Barcelona), Contemporary Arts Center (Cincinnati), Vienna Secession, Stichting de Appel (Amsterdam), and the Museum of Contemporary Art (Los Angeles). Other venues include Documenta XI, Johannesburg Biennial, Kwangju Biennale, Whitney Museum of American Art Biennial, Aperto, Museum of Contemporary Art (Chicago), the Louisiana Museum of Art (Copenhagen), Institute of Contemporary Art (London), Centre Georges Pompidou (Paris), MACBA (Barcelona), Museum Ludwig (Cologne), UCLA Hammer Museum (Los Angeles). She has contributed writings to *Texte zur Kunst*, *Spex*, *October*, *Transition*, *Public Culture*, *Frieze*, *Flash Art*, and many other publications. Her books include *Negotiations in the Contact Zone* (editor, Assirio & Alvim, Lisbon, 2003); *Between and Including* (Secession/Dumont, Vienna, Germany, 2001); *Shadows and Signals* (Fundació Antoni Tàpies,

Barcelona, 2000); *Certain Miscellanies* (DAAD, Berlin/De Appel, Amsterdam, 1996); *After the Ten Thousand Things* (Stroom, The Hague, 1994); *Camino Road* (Free Agent Media/Museo Reina Sofia, Madrid, 1994); *World Tour* (Museum of Contemporary Art, Los Angeles, 1993).

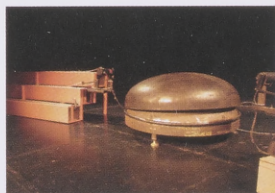


DOUG HALL teaches in the New Genres Department. He received an MFA from the Maryland Institute of Art and a BA from Harvard. His work in video, installation, and photography has been exhibited internationally and is in numerous museum and public collections, including San Francisco Museum of Modern Art; Museum of Modern Art, New York; Museum of Contemporary Art, Chicago; Berlinische Galerie, Berlin; and The Whitney Museum of American Art, New York. He is the recipient of numerous awards, including the 1995/96 Rome Prize in Visual Arts. Hall co-edited the seminal anthology *Illuminating Video* (1991). He is represented by Rena Bransten Gallery, San Francisco; Feigen Contemporary, New York; and Galerie Micha Kapinos, Berlin. (GR)



SUSANNAH HAYS teaches in the Photography Department. She received an MFA from SFAI and a BA from Mills College. Her work can be found in numerous collec-

tions, including the Houston Museum of Fine Arts, Santa Barbara Museum of Art, Stanford University Green Library, New York Public Library, Spencer Collection, Mills College Heller Rare Book Room, and Yale University Art Gallery. She is represented by Scott Nichols Gallery in San Francisco and Photo-eye Gallery in Santa Fe.



MATT HECKERT teaches in the Sculpture Department. He received his BFA from SFAI. As a student at SFAI in the 1980s, Heckert was one of a trio of artists who developed Survival Research Laboratories (SRL), whose machine-based performances were staged internationally. His own work in sound sculpture has been presented at the Marstall Theater (Munich), Sonambiente Festival (Berlin), and the Whitney Museum of American Art

(New York). He is a recipient of numerous awards, including a Golden Reel Award, a WESTAF/National Endowment for the Arts Sculpture Fellowship, and the Prix Arts Electronica.

GLEN HELFAND, a writer, critic, and curator, organizes the Visiting Artist and Friday Graduate Lecture Series, as well as teaches in the graduate and undergraduate programs. His writing appears regularly in *Artforum*, *Art on Paper*, *San Francisco Bay Guardian*, and other publications. He is associate editor of the design magazine *CMYK*. He has organized numerous group and solo exhibitions, including projects at the M.H. de Young Museum, San Jose Museum of Art, Pasadena Museum of California Art, Rena Bransten Gallery, and SFAI's Walter and McBean Galleries. (GR)



BROOK HINTON is chair of the Filmmaking Department. He received his BA from Lewis

and Clark College. His film, music, and performance works emerged from San Francisco's underground noise scene during the 1980s and early '90s. His digital films and single- and multi-channel works have been exhibited and broadcast internationally. Hinton also works as a digital production and post-production specialist, and lectures regularly for academic institutions and media arts organizations.



CHARLES HOBSON teaches in the Printmaking Department. He received his BFA from

SFAI and his BA from Lehigh University. He is an artist who often works in book form. His publications include *Parisian Encounters*, *Shipwreck Stories*, and *Writing on the Body*. His work has been exhibited at the Santa Cruz Museum of Art & History and is in the collections of the New York Public Library; the Whitney Museum of American Art, New York; the National Gallery, Washington, D.C.; the Fine Arts Museums of San Francisco; and the Getty Center, Los Angeles.



TYLER HUBBY teaches in the New Genres Department. He received his BFA from SFAI, where

he studied with filmmakers George Kuchar and Ernie Gehr. His films, featured in the book *Cinema Contra Cinema* by British author Jack Sargeant, have screened internationally. His photographs have been sold, published, and/or used as evidence in federal court. He has served as editor for the feature documentaries *The Devil and Daniel Johnston* and *Welcome to Death Row*, and the gothic horror short *Usher*, by cult director Curtis Harrington. He has recently directed documentary

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DVDs for the Museum of Contemporary Art in Los Angeles and for the avant garde record label Table of the Elements.

ANDREW HOYEM teaches in the Printmaking Department. The creative spirit of Arion Press, Hoyem founded the press in 1974 and is director of M&H Type in San Francisco. Considered one of the most accomplished printers of today, Hoyem is also a published poet and exhibited artist who occasionally includes his own writings and drawings in Arion books.

THOMAS HUMPHREY teaches in the Liberal Arts Department. He is a nuclear physicist with a PhD from the California Institute of Technology. He is the recipient of numerous research grants from the National Science Foundation, the National Endowment for the Humanities, the Smithsonian Institution, the Rockefeller Foundation, the Ford Foundation, and others. He worked with Frank Oppenheimer, the founder/director, on the creation and development of the first programs at the Exploratorium, and is now the director of the Center for Public Exhibitions. He is also a sculptor, and his work has been exhibited in the Bay Area and Cleveland, Ohio.

JUN JALBUENA teaches in the Filmmaking Department. He received both an MFA and a BFA from SFAI. Jalbuena works with voice, motion pictures, performance, sound, photography, installations, and public art. In 1985 he was senior editor of *Cinematograph*, and in 1991 he was a principal writer and editorial consultant

for the *Art In Transit Public Arts Project* in conjunction with the San Francisco Arts Commission. In 2003 he premiered *Bridge Pattern for Apology*, an 8-hour marathon of motion pictures and sound in the San Francisco Cinematheque. His work has been shown in New York and San Francisco. (GR)

ROBERT FLYNN JOHNSON teaches in the Printmaking Department. He is Curator in Charge at the Achenbach Foundation for Graphic Arts at the Fine Arts Museums of San Francisco, a position he has held since 1975. He has a degree in Art History from McGill University in Montreal and has done graduate work at the Institute of Fine Arts in New York.

LORETTA KANE teaches in the Liberal Arts Department. She has taught composition at San Francisco State University and the University of California at Berkeley. She is currently a PhD candidate at University of California at Berkeley.



PAT KLEIN teaches in the Painting Department. She received her MFA, MA, and

BFA from the University of California at Berkeley. Her work has been exhibited internationally in exhibitions at the University of California Berkeley Art Museum; the Seattle Art Museum; the Brooklyn Museum; the Los Angeles County Museum; Stephen Wirtz Gallery,

San Francisco; the Kjaersmo Gallery in Akershus, Norway; Bryggerhuset Kunstnerverksted, Ski, Norway; and the Norwegian Embassy in Caracas, Venezuela. Her work is included in the collections of the Oakland Museum of California; Philip Morris Corporation, New York; and the Weissman Collection, Los Angeles; and others. Klein has received two Ekely fellowships and grants from the Norwegian government. (GR)



PAUL KLEIN teaches in the Design+Technology Department and is coordinator of the interdisciplinary Center for Media Culture. He received his MFA from Pratt Institute and BFA from Syracuse University. Klein's artwork has been included in exhibitions at the San Francisco Museum of Modern Art; San Jose Museum of Art; the Alternative Museum, New York; and the Museum of Modern Art in Cartagena, Colombia. He was part of the five-venue traveling exhibition *New Realities: Hand-Colored Photographs 1839–Present* (1997–1998). He was an artist-in-residence at the Djerassi Foundation in Woodside, CA. He is the founding director of www.SpectatorMuseum.org, an online museum that explores the viewer as the object of display.

GORDON KLUGE is emeritus faculty in the Printmaking Department. Kluge's work has been exhibited internationally, including the International Biennale of Graphics in Poland, Spain, and Yugoslavia; Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Brooklyn Museum of Art; the Cincinnati Art Museum; the Oakland Museum of California; the San Francisco Fine Arts Museums, and the San Francisco Museum of Modern Art. He is also the owner and director of Bear Press in San Francisco.



PAUL KOS teaches in the New Genres Department and received

both an MFA and a BFA from SFAI. His work in a variety of media has earned him numerous awards, including Western States, Louis Comfort Tiffany, and Guggenheim fellowships. Kos's installations and videos have been shown at the San Francisco Museum of Modern Art; New Langton Arts, San Francisco; Capp Street Project, San Francisco; Leo Castelli Gallery, New York; M.H. de Young Museum, San Francisco; Walker Art Center, Minneapolis; and Gallery Paule Anglim, San Francisco. *Everything Matters*, a traveling retrospective of his work, was organized by the University of California Berkeley Art Museum in 2003. (GR)



GEORGE KUCHAR teaches in the Filmmaking Department. His film and video work

has been screened internationally, and he has been a major influence for many filmmakers, including John Waters and Todd Solondz. Kuchar has received grants from the National Endowment for the Arts, the Worldwide Video Festival First-Prize Award, the Los Angeles Film Critics Award, the Maya Deren Award for Independent Film and Video Artists from the American Film Institute, and others. He also contributed to the underground comic book *Arcade*, for which he created a biography of H.P. Lovecraft. Kuchar's recent major work, *Secrets of the Shadow World*, funded by the Rockefeller Foundation, is a 140-minute digital video epic. (GR)



TONY LABAT teaches and chairs the New Genres Department. He received

both an MFA and a BFA from SFAI. He has been producing thought-provoking work in various media for more than two decades. Dedicated to working in multiple disciplines with each project, his art often combines elements of installation, sculpture, performance, and video. Labat's immigration to the United States from Cuba at age 15 has had a profound influ-

ence on the many evolutions of his work. He has exhibited at prestigious galleries and museums around the world, and his work resides in a number of prominent collections and has received several awards and grants, among them two from the National Endowment for the Arts. (GR)

KERRY LAITALA teaches in the Filmmaking Department. She received an MFA from SFAI and a BFA from the Massachusetts College of Art. Laitala's films, such as *Conquered*, *Hallowed*, and *Black Bile*, have screened in festivals worldwide, including the Rotterdam Film Festival, the European Media Arts Festival, San Francisco International Film Festival, New York International Film Festival, Ann Arbor Film Festival, and Image Forum in Japan.

JONATHAN LANG teaches in the Liberal Arts Department. He works as a consultant for the College Board and is serving on a committee whose charge is to develop a writing component for the SAT-I national examination. He was a Mellon Fellow in the Humanities at Princeton University, where he also earned his PhD. Lang is currently completing a book-length study on sexuality and travel. (GR)

TIRZA TRUE LATIMER teaches in the Liberal Arts Department. She holds a PhD from Stanford University, MA from the University of California, Davis, and BA from Sarah Lawrence College. She lectures on European and American modern/contemporary art and theory at several Bay Area institutions. Her publications

include *The Modern Woman Revisited: Paris Between the Wars* (2003), a cross-disciplinary anthology produced in collaboration with Whitney Chadwick.

JEANNE LIOTTA teaches in the Filmmaking Department. Her work is shown worldwide, including the New York Film Festival; the Rotterdam International Film Festival, the Netherlands; the Whitney Museum of American Art, New York; and the Museum of Modern Art, New York. She teaches widely and variously, including The Milton Avery Graduate School of the Arts at Bard College, Annandale-on-Hudson; the School of the Museum of Fine Arts, Boston; the New School University, Pratt Institute, and SUNY-Binghamton. In addition, she is researcher and curator for the special collection of Joseph Cornell's films at the Anthology Film Archives, and has run the free outdoor screening series 'Firefly Cinema' at the 6th St. and Ave. B community garden for over ten years.



JANIS CRYSTAL LIPZIN teaches in the Filmmaking Department.

She received her MFA from SFAI and BFA from Ohio State University. Her work has been presented internationally, including screenings, photo exhibitions, and installations at the Museum of Modern Art, Whitney Museum of American Art, the New Museum, and P.S.1, all

in New York; Kunstmuseum, Bern, Switzerland; Institute for Contemporary Art, London; and the M.H. de Young Museum, San Francisco. Lipzin directs the annual San Francisco International 8mm Film Festival, *Small Windows*. Her many awards include three grants from the National Endowment for the Arts, and her work is in the collections of C. Richard and Pamela Kramlich, the Carnegie Museum of Art in Pittsburgh, and the di Rosa Foundation in Napa, CA. Lipzin is active as a curator and writer and was formerly the director of the Film/Photo Program at Antioch College in Yellow Springs, OH. (GR)



REAGAN LOUIE teaches in the Photography Department. He received an MFA from Yale and a BA from the University of California at Los Angeles. His work

is in numerous museum collections and has been featured in solo exhibitions at Laurence Miller Gallery, New York, and Rena Bransten Gallery, San Francisco. His most recent exhibition, *Reagan Louie: Sex Work in Asia*, was presented at the San Francisco Museum of Modern Art in 2003, with a catalogue. He has won many awards, including Guggenheim and Fulbright fellowships, the James D. Phelan Art Award, two National Endowment for the Arts grants, and the Dorothea Lange/Paul Taylor Prize. (GR)

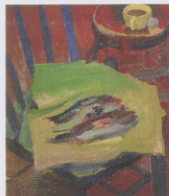
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FRANCES MCCORMACK teaches in the Painting Department. She received her MFA from the University of California at

Berkeley, MA from San Francisco State University, and BA from the University of Massachusetts. She is the recipient of the first SFAI Faculty Residency at the American Academy in Rome, three Buck Foundation individual artists' grants, and a Djerassi Residency. Her work has been exhibited widely and is represented by the R.B. Stevenson Gallery, La Jolla, CA. (GR)

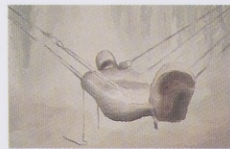
IAN McDONALD teaches in the Sculpture Department. He received an MFA from the University of California at Santa Barbara and a BA from Humboldt State University. McDonald has exhibited at aov gallery and Rena Bransten Gallery in San Francisco; at the New Wight Gallery, University of California at Los Angeles; and the Kunstinbygnin Museum in Svendborg, Denmark. He has completed residencies in Denmark at the Museum of International Ceramics, and was artist-in-residence at the European Ceramic Work Center in the Netherlands in 2004. His writing credits include *Coagula Art Journal* and the *Side Street Journal of Art and Ideas* in Los Angeles.



BRUCE MCGAW teaches in the Painting Department. He has exhibited his work widely, including exhibitions at the Charles Campbell Gallery,

San Francisco; San Francisco Museum of Modern Art; the Oakland Museum of California; the Fine Arts Museums in San Francisco; Rena Bransten Gallery, San Francisco; the Santa Barbara Museum, and the State University of New York in Oswego.

HEATHER MADAR teaches in the Liberal Arts Department. She received her PhD in History of Art from the University of California at Berkeley in 2003. Her main areas of specialization are art of the European Middle Ages and Renaissance. Current scholarly projects include work on the patronage of Emperor Maximilian I and European depictions of Islam during the Renaissance. She is currently also a visiting lecturer at University of California, Santa Cruz, and California College of the Arts.



MONICA MAJOLI's is a Los Angeles based artist whose practice

has examined the relationship between physicality as expressed through sexual-

ity and the intangible aspects of consciousness and identity. She received both a BA and an MFA in painting from the University of California at Los Angeles. She has participated in numerous group exhibitions nationally and internationally and has had solo shows at Feature, Inc. in New York and Air de Paris, France. She is represented by Gagosian Gallery in Los Angeles and is scheduled to exhibit her work at Gagosian Gallery in New York in 2006. In addition to receiving the 2006 FOCA fellowship, Ms. Majoli was the recipient of a Getty Grant from the California Community Foundation in 2002 and the Diebenkorn Teaching Fellowship at SFAI in 2001. She also teaches in the Graduate Studies program at Yale, and at the University of California at Berkeley. Her work is in numerous private collections and is represented in the permanent collection of the Museum of Modern Art, New York.

KEITH MANSON teaches in the Liberal Arts Department. Manson was a graduate fellow in Philosophy at Princeton University and has a PhD in Mathematics from the University of California at Berkeley. Recent publications on his work in automated pattern recognition and artificial intelligence systems have appeared in the *IEEE Transactions* and the *8th ICECGDG Proceedings*. He is currently collaborating with multimedia artists on aesthetically and linguistically adept 3D-animation/ imaging utility.



FRED MARTIN teaches in the Painting Department and is Dean of Academic Affairs Emeritus at SFAI. He received an MA and a BA from the University of California

at Berkeley. Martin's writing in art criticism, history, and cultural theory has appeared in *Art Journal*, *Artforum*, and *Art International*. His recent exhibitions include *The Art of Fred Martin: A Retrospective, 1948–2003*, at the Oakland Museum of California. His work is in the collections of San Francisco Museum of Modern Art, the Oakland Museum of California, the Richmond Art Center, the Crocker Art Gallery, Sacramento, CA; the Whitney Museum of American Art and the Museum of Modern Art, both in New York, and the Fogg Museum at Harvard University, as well as numerous private collections. Martin is represented by the Ebert Gallery in San Francisco, the Frederick Spratt Gallery in San Jose, and Han Art Contemporaine in Montreal, Quebec, Canada.



JILL MILLER teaches in the New Genres Department. She

received her MFA from the University of California at Los Angeles. Her video work attempts to address the nature of video as a medium. Her work is research-based, and she draws from a variety of sources, including literature, art history, feminist theory, and humor. Her work has been exhibited internationally, and she is a recipient of the D'Arcy Hayman Award, the Hoyt Award, and the Edward J. and Alice Mae Smith Award, among others. (GR)



CAITLIN MITCHELL-DAYTON teaches in the Painting Department. She received the MFA, MA, and BA degrees in the Practice of Art at the

University of California at Berkeley and has an extensive exhibition record. Recent group exhibitions include: *Fascination: The Bowie Show* at Gallery 16, and *Museum Pieces* at the M.H. de Young Museum. Solo shows include *World of Swirl* at John Berggruen Gallery, San

Francisco. In addition, Mitchell-Dayton received a SECA Purchase Award from the San Francisco Museum of Modern Art in 1997 and an Eisner Award for Fine Art at the University of California at Berkeley in 1982.

Customize

JULIO CESAR MORALES teaches in Interdisciplinary studies. He is an artist/educator curator who works both individually and collaboratively. Morales was born in Tijuana, Mexico. He attended San Francisco Art Institute in the New Genres Department. His artwork has ranged from photography and interactive media to audio, public art, and video installation. Morales has been exploring issues of labor, memory, surveillance technologies, and identity strategies. His most recent projects include ARCO International Art Fair, Spain; the San Juan Triennial of Puerto Rico; and solo exhibitions at Peres Projects in Los Angeles and at Fototeca in Havana, Cuba. He has received awards from The Rockefeller Foundation, The ArtsCouncil/Artadia, and The Creative Work Fund.

JEREMY MORGAN teaches in the Painting Department. He received his MFA from SFAI. His work has been exhibited internationally, including at the China National Academy of Fine Arts, Hangzhou; Institute of Contemporary Art, London; and the Royal Academy of Arts, London. His work is featured in collec-

tions including Beringer Wineries, Lucent Technologies, and the Central Institute Gallery, Beijing. He is represented by BaxterChangPatri, San Francisco, and is the recipient of the *European Connoisseur Magazine* Painting Prize and the Harkness Fellowship, New York. (GR)

KEVIN MULLER teaches in the Liberal Arts Department. He has a PhD in History of Art from the University of California at Berkeley, and has been awarded fellowships for his research from the Smithsonian Institution, Washington, D.C.; The Huntington Library, San Marino, CA; and The Henry Luce Foundation. In addition to his academic background, he has worked in a contemporary art gallery, the Curatorial Department of the San Diego Museum of Contemporary Art, and the Department of Paintings at the J. Paul Getty Museum, Los Angeles.



MARK MULRONEY teaches in the Painting Department. He often paints landscapes that seem to be on the verge of collapse, not as a pessimistic critique of our environment but more of an upbeat picture of what could be if we just looked at every trash heap as having potential.

He received an MFA from the University of California at Santa Barbara and a BFA from San Diego State University. His work has been shown at the San Diego Museum of Contemporary Art; Cassius King Gallery, San Diego; Mandeville Gallery, University of California at San Diego; Santa Barbara Contemporary Arts Forum; Mixed Greens and Rare Gallery, New York; Santa Monica Museum of Art; Laguna Art Museum, Laguna Beach, CA; Minima, Philadelphia; Richard Heller Gallery, Santa Monica; Hatch Gallery, Venice, CA; and the Santa Barbara Art Museum. (GR)



ALEXANDER MUNN teaches 3D Animation and Game Development as part of SFAI's Design+Technology Department. He received his MFA from the University of California at

Berkeley and BFA from Art Center College of Design. He has been involved in the computer game industry since 1994, when he began art directing games for kids at Knowledge Adventure in Los Angeles. Munn has spent the past seven years on the development team at Blizzard Entertainment in San Mateo, where he has designed 3D environments for the Diablo series. He has also worked as an editorial illustrator for the *Los Angeles Times*, *LA Weekly*, *San Francisco Bay Guardian*, and *The Boston Globe*. He received an MFA in Art Practice from UC Berkeley in 2003.

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CYNTHIA NAPOLI-ABELLA REISS's area of specialization is contemporary art (American, Latin-American, and Caribbean) and post-colonialism. Her teaching focuses on the intersection of critical theory, literature, and visual culture. She is currently a PhD candidate in Visual Studies at the University of California, Irvine.



SUZANNE OLMSTED chairs the Printmaking Department, and also teaches in the Design+Technology Department. She received an MFA from Southern Illinois University

and a BA from the University of California, Sanata Barbara. Her work has been exhibited widely in shows at AIR Gallery, New York; La Estamperia, Quito, Ecuador; Walter and McBean Galleries, SFAI; and WORKS/San Jose. She works primarily with mixed media via printmaking, object making, and installation. She has been awarded residencies at Studio Camnitzer, Valdottavo, Lucca, Italy; and KALA Institute, Berkeley, CA. She has received the Eben Demarest Trust Fund Award at Carnegie Mellon University and Best Production in Drama from the Bay Area Theatre Critics Circle Awards, among others. (GR)



San Francisco State University. She is a documentary photographer based in San Francisco. Her work has appeared in many publications, including *The New York Times*, *The Washington Post*, *Life Magazine*, *Harpers Bazaar*, and *Graphis*. Since 1990 Padilla has been chronicling the lives of the poor in the US. In 1997 the United Nations selected her project on AIDS for the UNAIDS exhibition in Geneva. Her work has received numerous grants and awards, including an Alexia Foundation for World Peace & Understanding Award, Open Society Institute Individual Fellowship, and a John Simon Guggenheim Fellowship.



JON PHILLIPS is an open source developer, artist, designer, writer, educator, lecturer, and curator with 11+ years of experience creating communities and working within computing culture. He received an MFA from the University of California at San Diego and a BFA from Kansas City Art Institute. His projects, both collaborative and individual, have been shown internationally at the SFMoMA (2004), University of Tokyo (2004), Korea Advanced Institute for Science and

DARCY PADILLA teaches in the Photography Department. She received her BFA from

Technology (2004), Kyoto City University of Arts (2004), UCLA Hammer Museum's *Digital Storytelling Conference* (2004), UC Berkeley's *040404 Conference* (2004), USC *Aim Festival IV* (2003), and the ICA London (2002). He is an active developer on Inkscape (<http://www.inkscape.org>), a cross-platform, open source, scalable vector graphics editor and is a project lead on the Open Clip Art Library (<http://openclipart.org>). Currently, he is writing/producing a book, *CVS: Concurrency, Versioning and Systems*, (<http://cvsbook.ucsd.edu/>) about collaborative authorship and open source development and has started a "local" journal, *Scale* (<http://scale.ucsd.edu/>), about remediation, aesthetics, and computation.



MARIELLA POLI teaches in the Photography Department. She received both an MFA and a BFA from SFAI. Her work explores different architectural sites as containers, which signify history, memory, cyclical order, and cultural organization. Her work has been exhibited in the US and in Italy, in numerous solo and group exhibitions.



been shown in exhibitions including *In A Different Light*, Berkeley Art Museum, and Prospect'96, at the Schirn Kunsthalle, Frankfurt, Germany. His work is included in the collections of the Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; and the Art Institute of Chicago. A monograph of his work was published by Twin Palms in 1998. He is represented by Gallery Paule Anglim, San Francisco. (GR)

JEANNENE PRZYBLYSKI is co-coordinator for the Center for Public Practice and the executive director of the San Francisco Bureau of Urban Secrets, a visual arts and urbanism think tank that incubates and promotes art and political interventions in city life. She writes frequently on photography, history, and cities. She is co-editor of the anthology *Making the News: Modernity and the Mass Press in Nineteenth-Century France* (University of Massachusetts Press, 1998); co-editor of *The Nineteenth-Century Visual Culture Reader* (Routledge, 2004); and author of *The Camera on the Barricades: Photography and the Paris Commune of 1871* (University of Minnesota Press). She received her PhD from UC Berkeley in 1995. (GR)

J. JOHN PRIOLA teaches in the Photography Department. He received an MFA from SFAI and a BFA from Metropolitan State College. His work has

JOHN RAPKO teaches in the Liberal Arts Department. Rapko is a philosopher and art critic specializing in political aesthetics. He received his PhD from the University of California at Berkeley's Department of Philosophy and teaches in the Art Practice Department at UC Berkeley. (GR)



BRETT REICHMAN teaches in the Painting Department. He received a BFA from Carnegie Mellon University and an MFA from the University of California at Berkeley. His labor-intensive, conceptual-realist paintings address issues of

identity politics. They are in many public collections, including the San Francisco Museum of Modern Art and the Orange County Museum of Art, Newport Harbor, CA. Solo exhibitions include Feature Gallery, New York; Rena Bransten Gallery, San Francisco; and the PPOW Gallery in New York. (GR)

RICHARD RINEHART teaches in the Design+Technology Department. He received a BFA from the University of Oregon. He is a practicing digital artist and serves as Director of Digital Media, Berkeley Art Museum/Pacific Film Archive. Rinehart is also a curatorial board member of New Langton Arts, San Francisco.



JENNIFER RISSLER is the Director of Academic Administration at SFAI. She holds an MA in the humanities from the University of Richmond, Virginia with an emphasis in cultural studies. In February 2005, she launched *Visual Literacy*, an ongoing series on National Public Radio's Forum, hosted by Michael Krasny. Additional projects include "Self-served," frontispiece to *Aroused*, edited by Karen Finley, Thunder's Mouth Press (2001), and the *Licra Project* (2000 Havana Biennale).

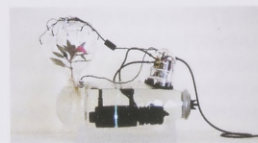


JOHN ROLOFF chairs the Sculpture Department, and is co-coordinator of the interdisciplinary Center for Art+Science. He has exhibited his work extensively, including exhibitions at the Berkeley Art Museum; Gallery Paule Anglim, San Francisco; the Whitney Museum of American Art and Lance Fung Gallery, both in New York; the Venice Architectural Biennale, and the Smithsonian Institution in Washington, D.C.. Roloff has won

numerous commissions and awards, including three National Endowment for the Arts grants, a Visual Arts award from the California Arts Council, and a Guggenheim fellowship. (GR)

MARK ROSEN teaches in the Liberal Arts Department. He is completing a doctorate in the History of Art at the University of California at Berkeley, with a specialization in Renaissance Italian art and the history of early modern cartography. He has taught at UC Berkeley as well as at the California College of the Arts, and has published on the relationship between artists and scientists in sixteenth-century Italian culture. He received a two-year Kress Foundation Research Fellowship at the Kunsthistorisches Institut, and a year-long fellowship at the Fondazione Roberto Longhi in Florence, Italy.

JAY ROSENBLATT teaches in the Filmmaking Department. He received his MA from San Francisco State University, MS from the University of Oregon, and BA from the State University of New York, Buffalo. His films have won many awards and have screened throughout the world. A selection of his films had one-week theatrical runs at the Film Forum in New York and at theaters in San Francisco, Chicago, Seattle, and Boston. Seven of his films have been at the Sundance Film Festival and several of his films have shown on HBO/Cinemax, the Independent Film Channel, and the Sundance Channel. He is a recipient of both a Guggenheim and a Rockefeller Fellowship. (GR)



PHILIP ROSS teaches in the Sculpture Department. He received an MFA from Stanford and a BFA from SFAI. In his work he transforms a variety of living species into sculptures that are at once highly crafted and naturally formed, skillfully manipulated and sloppily organic. He has been an artist-in-residence at the Exploratorium's Life Science Department, the Johnson Oyster Farm in Tomales Bay, and has recently been invited to the Carnegie Institution of Washington's Department of Plant Biology. (GR)

CAROLINE SAVAGE teaches in the Filmmaking Department. She received her MFA and BFA from SFAI and BA from the State University of New York, Binghamton. Her work incorporates darkroom processes, digital manipulation, film projections, and video. She is visiting from Dickinson College, Carlisle, PA, where she teaches Photography and Time-Based Media Art. She was the Fellowship, Media Arts, and Visual Arts Program Director at the Pennsylvania Council on the Arts from 1992 to 2003.

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M.C. SCHMIDT is one-half of the duo Matmos (with Drew Daniel), aided and abetted by many others. In their recordings and live performances over the last nine years, Matmos has used sounds from various sources, including amplified crayfish nerve tissue, the pages of bibles turning, a bowed five string banjo, and liposuction surgery. They have collaborated and toured with Bjork since 2001 and performed with her in 2005 at the Live 8 concert in Tokyo. In 2003, they were awarded a Peter Ivers Fellowship at Harvard University. They have participated in colloquia at Princeton University, California Institute of the Arts, UC Berkeley, and UC Davis. As part of a month-long residency at Yerba Buena Center for the Arts in 2004, their piece *Work, Work, Work* was realized and installed for the public. Their work also has been exhibited at the Whitney Museum of American Art and the Wexner Center for the Arts at the Ohio State University. M.C. Schmidt attended California Institute of the Arts.



JOVI SCHNELL teaches in the Painting Department. Schnell's colorful wall works, paintings, and drawings are poetic expressions that tug at the mysteriousness of life. Fusing the organic and the mechanic, Schnell invents playful networks that often illuminate fantastical

functioning of laboratories, organisms, and flora. Her work has been exhibited internationally in many galleries and institutions, including the Stedelijk Bureau Museum in Amsterdam; the Williams College Museum, Williamstown, MA; The Brooklyn Museum, and PS1 in Queens. Her work has received reviews in *The New York Times*, *Flash Art*, and *Art in America*. In 2002 she received the Pollack-Krasner Award.

THOM SEMPERE teaches in the Photography Department. He received his MFA from the University of Washington, BFA from SFAI, and BGS from the University of Michigan. He has been an artist and active member of the Bay Area photography community since 1977. Sempere has served for over a decade as Manager of Visual Resources at San Francisco Museum of Modern Art, where he works closely on that institution's distinguished photography collection.



JOSHUA SINGER teaches in the Design+Technology Department. He holds MFAs from California College of Arts and Crafts and Hunter College, and a BA from Hampshire College. He is a graphic designer, artist, and occasional writer working mostly, but not entirely, in new media. He combines a commercial design practice with independent experimental projects that address issues

of media, history, mythology, and epistemology. He has exhibited in the US, and Europe, including four walls in San Francisco, Momenta Art in New York, and the Brooklyn Museum. Recent publications include "19 Days in Holland: A Study in Dutch Design," *CMYK Magazine* and "Olam Kattan: The Cycling Jew," *Orange Juice Magazine* (the Netherlands).

RADEK SKRIVANEK teaches in the Photography Department. He studied Art at The School of the Museum of Fine Arts in Boston, Massachusetts and holds a BFA from Tufts University. Since his graduation he has worked in a variety of photographic professions, from darkroom technician and photographer to investigative reporter documenting abuses to animal rights. He has also taught photography at the UC Berkeley Extension in San Francisco. Radek's personal artwork is of a documentary nature, exploring various historical, cultural, and environmental issues that we are faced with today.



SCOTT SNIBBE creates electronic media installations that directly engage the body of the viewer in a reactive system. Snibbe's work has been shown internationally at venues including the Whitney Museum of American Art's Artport (New York) and The Kitchen (New York); the InterCommunications Center (Tokyo); La Villette (Paris); Ars Electronica (Austria);

Institute of Contemporary Art (London); and the Yerba Buena Center for the Arts (San Francisco). He has been awarded a variety of international prizes, including the Prix Ars Electronica, and a 2004 Rockefeller New Media Fellowship. He holds Bachelor degrees in Computer Science and Fine Art, and a Master's in Computer Science from Brown University. Snibbe has held research positions at Adobe Systems and Interval Research. His research is documented in a number of academic papers, several patents, and in the special effects program Adobe After Effects. (GR)

LAETITIA SONAMI teaches in the Design+Technology Department. She has performed internationally, including the Ars Electronica Festival, Linz, Austria; Bourges Music Festival, France; Sonambiente Festival, Berlin; Interlink Festival, Japan; and Other Minds, San Francisco. Her work is included on CDs such as *Imaginary Landscapes* (Nonesuch), and *Jewel Box* (TellUs 26, New York). She is the recipient of a Herb Alpert Award in the Arts, Foundation for Contemporary Performance Arts Award, a Creative Work Fund Grant, and others. (GR)

MEREDITH TROMBLE is co-ordinator of the interdisciplinary Center for Art+Science. She is an artist, writer, and editor. She received her MFA from Mills College, did post-graduate work at the University of California at Berkeley, and has a BA from New College of California. Her writing has appeared in the Flintridge Foundation Awards catalogue, *Yesterday*,

Today and Tomorrow: Women Artists in California, and many other publications. She edited *Private Eye*, on the new media artist Lynn Hershman, which was published by the University of California Press in 2003. She has served as the Editor-in-Chief of *Artweek* and *NextMonet.com*, and co-founded the Bay Area art website *Stretcher.org*. (GR)



MARK VAN PROYEN teaches in the Design+ Technology, Liberal Arts, and Painting departments. He received both his MFA and BFA from SFAI. He is an art-

ist and critic whose visual work has been exhibited widely. He is a columnist and critic for *Artweek*, a corresponding editor for *Art in America*, and has contributed writing to *Art Issues*, *New Art Examiner*, and *Bad Subjects*. He is co-editor of *Anthology Afternoon: Reflections on Burning Man* (University of New Mexico Press, 2005). (GR)

CARLOS VILLA teaches in the Painting Department. He has exhibited his work internationally, including exhibitions at Syntex Gallery, Palo Alto; INTAR Gallery, New York; and the American Academy in Rome. His work is in the collections of Casa de las Americas, Havana, Cuba; Columbia University, New York; the Oakland Museum of California; the Smithsonian Institution, Washington,

D.C.; and the Whitney Museum of American Art, New York. He is the recipient of a National Endowment for the Arts grant, a Rockefeller Travel grant, and the SFAI Adaline Kent Award.



HENRY WESSEL teaches in the Photography Department. Wessel has been

honored with two Guggenheim grants and three fellowships from the National Endowment for the Arts. His photographs are included in the permanent collections of the major American, European, and Asian museums. His work has been frequently and widely exhibited, including solo exhibitions at the Museum of Modern Art in New York and the Museum of Contemporary Art in Los Angeles. His work is represented by Charles Cowles Gallery and Robert Mann Gallery in New York; Gallery Luisotti in Los Angeles; and Rena Bransten Gallery in San Francisco. (GR)

CARLA WILLIAMS teaches in the Photography Department. She is a graduate of Princeton University and the University of New Mexico. She is co-author of two histories of photography, including *The Black Female Body: A Photographic History* (2002) with Deborah Willis, and co-editor with Willis of a forthcoming anthology on the Hottentot Venus.



AMY WILSON teaches in the Painting Department. She received both an MFA and a BFA from SFAI. Her work explores perceptions of gender in form by

juxtaposing the spontaneous methods of abstract expressionism with small, intricately drawn motifs that are reminiscent of crafts such as knitting or embroidery. She has had solo exhibitions at the Rena Bransten Gallery in San Francisco and at the Sonoma Museum of Contemporary Art in Santa Rosa. Her work has been included in group shows at Southern Exposure Gallery, and Bucheon Gallery in San Francisco, San Jose Institute for Contemporary Art, the Bedford Gallery in Walnut Creek, and the RB Stevenson Gallery in San Diego. Her paintings are in the collections of the di Rosa Preserve in Napa and British Airways at SFO.



KELLI YON studied biopsychology and German as an undergraduate, then changed her path and went back to school

to get her MFA in Photography from California College of Arts and Crafts in 1997. Combining her two interests, Yon's

photographs explore how one's own mental state is integral to the way in which we interpret what we are observing. The formal concerns being addressed by Yon are no less significant than the conceptual aspect of the work. In her latest series of work, highly saturated cibachrome prints are face-mounted onto heavy Plexiglas acting like a glaze or varnish would on a painting, bringing more light into the colors of the photographs and giving them an amazing sense of vibrancy. Yon's work has been exhibited consistently throughout the Bay Area as well as in New York. She is represented by Haines Gallery.



JOHN ZURIER teaches in the Painting Department. He received a BA in Landscape Architecture and an MA and MFA in Painting from the University

of California at Berkeley. His work has been exhibited internationally, including recent exhibitions in the UK at Peer in London and Kettle's Yard in Cambridge; the 2002 Biennial at the Whitney Museum of American Art in New York; Larry Becker Contemporary Art in Philadelphia; Richard Levy Gallery in Albuquerque, NM; Kohn Turner Gallery and Chac Mool Gallery in Los Angeles; the Pasadena Art Center; the UC Berkeley Art Museum; California College of the Arts and Mills College in Oakland; and Auroboros Press and Gallery Paule Anglim in San Francisco. (GR)



Community Education Programs

Combining over 130 years of tradition in art education with 21st century technology and theory, the San Francisco Art Institute's Community Education Programs offer courses for a broad range of interests and ages. We have something for everyone, from children to elders, with a strong Adult Continuing Education Program in Fall, Spring, and Summer. Courses are designed to meet the needs of beginning, intermediate, and advanced students of all ages. There are no prerequisites.

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CLASSES FOR ARTISTS OF ALL AGES AND EXPERIENCE



Pre-College students in Figure Drawing class

PRE-COLLEGE PROGRAM

The Pre-College Program invites artists between the ages of 16 and 18 to experience college life, study with esteemed faculty, and earn up to five units of college credit in a five-week intensive studio environment. Courses in digital animation, visual communication, drawing, film, painting, photography, printmaking, video, and modern art history combine conceptual with technique-based training.

Admission to the program is based on a personal interview, portfolio review, personal statement, and a recommendation letter. At the end of the program, the students participate in a final exhibition, held in the Diego Rivera Gallery on campus.

YOUNG ARTIST PROGRAM

The Young Artist Program at the San Francisco Art Institute is a two-week, summer program designed for students between the ages of 13 and 15. The program aims to encourage creative thinking and self-

expression in a supportive studio art environment. Students work closely with contemporary artists and learn about the process of making art, finding form, and adding structure to their ideas. Classes will introduce a variety of techniques and concepts in drawing, painting, sculpture, printmaking, photography, digital animation, and more.

TEACHER PROFESSIONAL DEVELOPMENT PROGRAM

The Teacher Professional Development Program is a two-week summer intensive for teachers and teaching artists (K-12). During the course of this intensive they learn about curriculum development and strategies for integrating arts education into state-certified educational curriculum. They have the opportunity to engage in art practice and critique if they are a practicing artist or find out how to make art easy and accessible in the classroom as a teacher. The program is structured as a morning seminar for all participants and a choice of two afternoon seminars offering Continuing Education Units.

ADULT CONTINUING EDUCATION

The Adult Continuing Education (ACE) program offers over 100 evening and weekend courses every year, including digital media, drawing, film, painting, photography, printmaking, sculpture, and art history. Whether preparing a portfolio to apply to a full-time art program or looking for the camaraderie and stimulation that come from working with other artists in a class, students at all levels of art practice enjoy these classes.



CHILDREN'S ART PROGRAM

The Children's Art Program caters to three different age groups, ranging from 5 to 12. Participants develop their artistic skills and gain confidence in personal expression through fundamentals such as form, color, shapes, composition, techniques, and more. Students gain a sense of accomplishment that nourishes and challenges their creative thinking. All courses take place at the Chestnut Street Campus. Parents participate in the youngest age group's sessions.



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EDUCATION PROGRAMS.**



Milestones in SFAI History

See also

Visiting Artists and Scholars p.34

Founded on the heels of the Gold Rush era, SFAI has always been a magnet for artists and educators pursuing experimentation and innovative art forms. During the 1930s, the residency of Diego Rivera prompted New York critics to proclaim the school "on the cutting edge of modern art." Marcel Duchamp visited the campus and was intrigued by the work being done here. The trend continued during the '40s, with the development of West Coast abstract expressionism by a remarkable group of painters on the faculty: Clyfford Still, Mark Rothko, Ad Reinhardt, Hassel Smith, and Frank Lobdell. That decade Ansel Adams founded the first fine arts photography department in the US here, with such luminaries as Minor White, Imogen Cunningham, Dorothea Lange, and Edward Weston on the faculty.

We haven't rested on our laurels. In the 1950s and '60s the Institute was the center of the figurative, beat, and funk movements that included Richard Diebenkorn, David Park, Nathan Oliveira, Joan Brown, Elmer Bischoff, and James Weeks. We were also a leader in the development of conceptual art, new genres, experimental film, and video work in the '70s and '80s, with such faculty as George Kuchar, Ernie Gehr, Tony Labat, Paul Kos, and Sharon Grace.

We're poised for continuing greatness under the leadership of President Christopher Bratton, Dean of Academic Affairs Okwui Enwezor, and Dean of Graduate Studies Renée Green.

1871 The **San Francisco Art Association** (SFAA) is founded, open to men and women, artists and non-artists, for monthly dues of \$1.



1873 The **California School of Design** (CSD) is founded by SFAA, and opens in February 1874 in the SFAA offices at 313 Pine Street. **Virgil Macey Williams**, a landscape painter, is the first director; students are required to be at least 14 years old. About 40 students are enrolled, most of them women.

1877 SFAA and CSD move to new quarters above the California Market at 430 Pine Street, next to the Bohemian Club.



1885 A group of women artists, including several graduates of CSD—in response to the men-only Spring Shows sponsored annually by SFAA—hold the first women-only exhibition.

1893 SFAA and CSD move to the former mansion of Mark Hopkins on Nob Hill; the school is renamed the **Mark Hopkins Institute of Art**, and is eventually moved to the remodeled stables of the estate.



1880 **Eadweard Muybridge** presents a lecture at SFAA demonstrating his new invention, the Zoopraxiscope. It is the first public showing of a moving picture. (Hand-painted disc for zoopraxiscope, Kingston Museum, Surrey, UK)



1890 Canadian **Emily Carr** moves to San Francisco to begin three years of study at CSD. In 1978 the Vancouver School of Art is renamed the Emily Carr College of Art. (*Kispiax Village*, 1929, oil on canvas, Art Gallery of Ontario, Canada)

1906 Fire following the earthquake destroys both the mansion and the school. A number of faculty leave for extended visits to Paris.

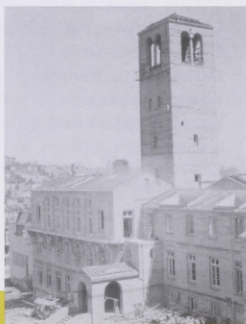
1907 Faculty member **Frederick Meyer** leaves to found the School of the California Guild of Arts and Crafts in Berkeley, now known as the California College of the Arts.



1907 A new building is completed on the site of the old mansion (where the Mark Hopkins Hotel now stands) and the school is renamed the **San Francisco Institute of Art**.

1916
The school is renamed the **California School of Fine Arts (CSFA)**.

1926 CSFA moves to its current location at 800 Chestnut Street, in a new building designed by **Bakewell and Brown**, architects of City Hall, Coit Tower, and many landmark buildings in the city.



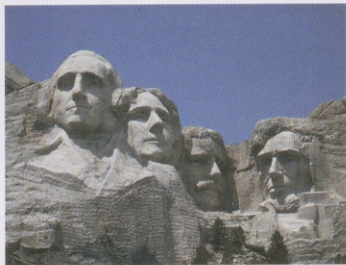
1931 Alumnus **Henry Kiyama** publishes *The Four Immigrants Manga*, the first graphic novel published in the US.

1932 A series of murals by **Gottardo Piazzoni**, former student and faculty at CSFA, is installed in the new San Francisco Public Library. (Study for *California Symphony* cycle, oil on canvas, Fine Arts Museums of San Francisco)



1915 The Panama Pacific International Exhibition opens in San Francisco. SFIA faculty **Arthur Matthews** is the only San Francisco artist given a mural commission. After the fair, the Palace of Fine Arts is given to the SFAA for exhibitions. (*Monterey Pines*, n.d., oil on canvas)

1927 Alumnus **Gutzon Borglum** begins work on his very large-scale public sculpture, Mt. Rushmore.



1931 Mexican muralist **Diego Rivera** paints *The Making of a Fresco Showing the Building of a City* in the School's gallery. CSFA faculty **Ralph Stackpole** and others assist Rivera.

1933 Alumnus **Sargent Claude Johnson's** *Forever Free* is featured in an exhibition in New York at the Harmon Foundation. Johnson was one of the first African-American artists from California to achieve a national reputation. (*Forever Free*, 1933, polychrome wood, San Francisco Museum of Modern Art)



1933 Faculty **Ralph Stackpole**, along with **Bernard Baruch Zakheim**, asks the Works Progress Administration (WPA) to fund a series of murals for the interior of the new Colt Tower. This project becomes the prototype for the agency. Most of the artists employed are faculty or students at CSFA, including **Maxine Albro**, **Victor Arnautoff**, **Ray Bertrand**, **Rinaldo Cuneo**, **Mallette Dean**, **Parker Hall**, **Edith Hamlin**, **George Harris**, **Robert B. Howard**, **Otis Oldfield**, and **Frede Vidar**.

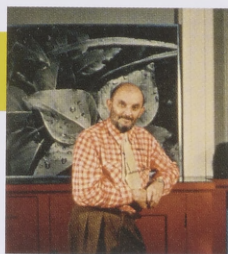
1940 Alumnus and faculty **John Collier** begins photographing for the Security Farm Administration. (*Chapel Near Penasco, New Mexico, 1943*)



1945 **Douglas McAgly** becomes director of CSFA and makes the Bay Area a hub for Abstract Expressionism. He hires painters **Clyfford Still**, **Hassel Smith**, **David Park**, **Elmer Bischoff**, and **Richard Diebenkorn**, as well as inviting New York artists **Mark Rothko** and **Ad Reinhardt** to teach summer sessions. (Elmer Bischoff, *Couple*, 1960, oil on canvas, collection Adelie Landis Bischoff; Richard Diebenkorn, *Berkeley #23*, oil on canvas, UC Berkeley Art Museum)



1938 Alumna **Louise Dahl Wolf's** photos help define a new American style of "environmental" fashion photography that is wholesome, yet sophisticated. She works for *Harper's Bazaar* from 1938 to 1958. (*Untitled*, c.1943, contact print from unpublished scrapbook, SFAI)



1945 **Ansel Adams** founds the first fine art photography department at CSFA. Faculty include **Dorothea Lange**, **Imogen Cunningham**, **Minor White**, and others.

1944 **Jordan Belson** enrolls as a painting student. His first abstract film, *Transmutations*, is screened in 1947 at the second Art in Cinema program, co-sponsored by CSFA and the San Francisco Museum of Art.



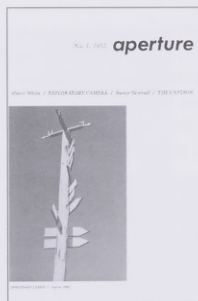
1947 **Sydney Peterson** teaches the first film course at the School. The class produces the film *The Cage*.

1948 Studio 13 Jass Band is playing regularly, with **David Park** on piano, **Wally Hedrick** on banjo, **Elmer Bischoff** on trumpet, and **Douglas McAgly** on drums. (David Park, *Rehearsal*, 1951, oil on canvas, Oakland Museum of California Art)

1949 CSFA hosts the Western Roundtable of Art at the San Francisco Museum of Art, with **Marcel Duchamp**, **Frank Lloyd Wright**, and **Gregory Bateson** as participants.



1949 Collage artist **Jess (Collins)** renounces a career as a plutonium developer and enrolls as a painting student. In 1953 he, along with his partner, poet Robert Duncan, and painter Harry Jacobus, start the King Ubu Gallery at 3119 Fillmore Street, an important alternative space for art, poetry, and music. (Jess, *Tricky Cad*, *Case 1*, 1954, newsprint collage book, Whitney Museum of American Art, New York)



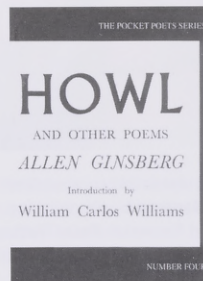
1952 Faculty **Minor White** becomes the first editor of *Aperture* magazine. Faculty **Dorothea Lange's** work appears on the first cover.

1954 Poet and CSFA faculty member **Jack Spicer** opens Six Gallery with five students in the King Ubu space. The "six" were **Wally Hedrick**, **Hayward King**, **Deborah Remington**, **John Allen Ryan**, and **David Simpson**, plus Spicer, who hung his poems for the opening show.

1954 Dancer and choreographer **Yvonne Rainer** takes **Robert Katz's** film workshop class.

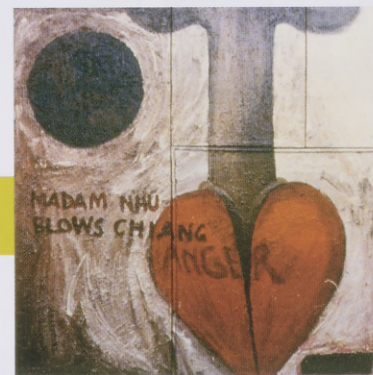


1956 **William Wiley**, **Robert Hudson**, and **William Allen**, who were high school classmates in Richland, Washington, arrive at CSFA. Along with other students—**Manuel Neri**, **Bill Brown**, **Arlo Acton**, **Joan Brown**, **Alvin Light**, **Bill Geis**, and **Carlos Villa**—they become the core of the Bay Area Funk art movement. (Joan Brown, *Fur Rat*, 1962, mixed media, University of California Berkeley Art Museum)



1955 **Allen Ginsberg** gives the first public reading of *HOWL* at Six Gallery, during alumnus and faculty **Fred Martin's** exhibition, *Crate Sculptures*.

1958 **Jerry Garcia**, lead guitarist and vocalist for The Grateful Dead, studies with **Wally Hedrick** and **Elmer Bischoff**.



1959 Faculty **Wally Hedrick** and **Jay DeFeo** are included in *16 Americans* at the Museum of Modern Art, New York. Hedrick paints a series of anti-war paintings and stops teaching as a protest against the Vietnam War. He is fired. (Wally Hedrick, *Anger or Madame Nhu's BBQ*, 1959, oil on canvas)



1961 Graduate student **Dave Getz** runs the school cafeteria; he returns in 1965 to teach. In 1966 he becomes the drummer for **Big Brother and the Holding Company**. In 1969 he joins **Country Joe and the Fish**. (*Can Somebody Please Tell Me Why Love Is Like a Ball and Chain*, 2001, screenprint)

1961 The school is renamed the **San Francisco Art Institute (SFAI)**.

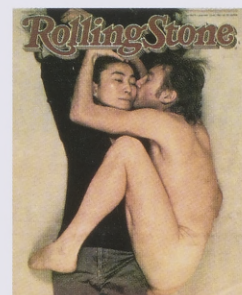


1966 Abstract painter **Sam Tchakalian** joins the faculty and is a major force in the Painting Department for the next 35 years. (*Red Clay*, 1984, oil on canvas, Modernism, San Francisco)



1966 Sculptor and conceptual artist **Bruce Nauman** begins teaching at SFAI, and filmmaker **Peter Hutton** is one of his students. Fellow faculty **Jack Fulton** photographs Nauman making faces. (Bruce Nauman, *Study for Holograms* (detail) 1970, University of California Berkeley Art Museum, © Artists Rights Society, New York)

1966 SFAI gallery organizes an exhibition of rock and roll posters, with work by students **Victor Moscoso**, **Stanley Mouse**, and **Wes Wilson**. (Victor Moscoso, *Neon Rose #12* (*Chambers Brothers*), 1967, color lithograph)

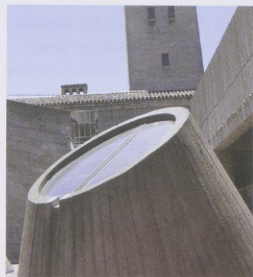


1968 **Annie Leibovitz** begins photographing for *Rolling Stone* magazine while still a student and becomes the magazine's official photographer in 1973.



1968 Student **Paul McCarthy** begins a series of performances called *Instructions*. McCarthy becomes well-known in the 1980s for his gross but hilarious performance videos. (*Blue Helmet, Blue World, Blue Void*, 1969, performance at SFAI)

1968 Alumni **Ruth-Marion Baruch** and **Pirkle Jones** document the early days of the Black Panther Party in Northern California, and the photographs are exhibited at the de Young Museum. The photographs are exhibited in 2004 at the Berkeley Art Museum and receive national recognition. (Ruth-Marion Baruch, *Free Huey Rally, Manzanita Center, Marin City, August 22, 1968.*)



1969 A new addition by **Paffard Keatinge Clay** to SFAI's 1920s building adds 22,500 sq. ft. of studio space, a large theater/lecture hall, outdoor amphitheater, galleries, and a café.



1969 Jay DeFeo's painting *The Rose* is installed in the McMillan Conference Room. The painting remains at the School until acquired by the Whitney Museum of American Art in 1995.



1971 Larry Jordan invites **George Kuchar** to join the Filmmaking Department faculty, which includes **James Broughton**, **Bruce Baillie**, **Gunvor Nelson**, and founder **Robert Nelson**.



1971 Students **Prairie Prince** and **Michael Cotten** perform *Ascension of the Motherload* in the SFAI Auditorium, their first performance as **The Tubes**. Their *White Punks on Dope* becomes a hit single in 1975. Prince continues as drummer for The Tubes, Jefferson Starship, and Todd Rundgren. Cotten designs events such as the Atlanta Olympics and Superbowl XXX, and tours by Britney Spears, *NSync, Michael Jackson, and others.



1971 In his *Inside the Harlequin* series, faculty **Howard Fried** anticipates Matthew Barney's work of 20 years later. In this series of videos, presented in multi-screen projections, Fried scales the walls of his studio with the help of suspension wires and harnesses.

1971 Alumnus **Win Ng** co-founds Taylor & Ng, the first specialty kitchen store focusing on Asian cooking and utensils.

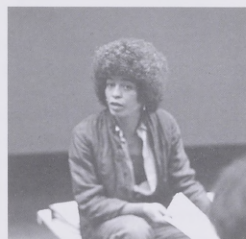


1973 Performance artist **Linda Montano** walks on a treadmill for three hours outside the entrance to the School, telling the story of her life. She returns over the next 30 years to teach and lecture.

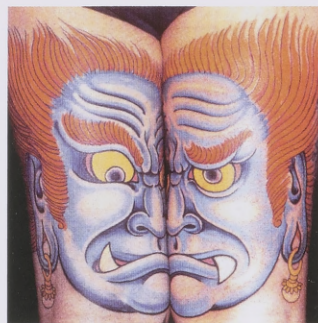
1976 Alumnus **Brent Sikkema** opens a gallery in Boston. In 1989 he moves to New York and founds Wooster Gardens, which becomes Brent Sikkema Gallery in Chelsea.



1977 Alumna **Molly Katzen** publishes the vegetarian *Moosewood Cookbook*, which she also illustrates. The cookbook becomes one of the top-ten best-selling cookbooks of all time. She publishes ten more in following years.



1976 Militant activist, philosopher, and writer **Angela Davis** joins the faculty to teach aesthetics.



1977 Alumnus **Don Ed Hardy** opens Tattoo City in San Francisco's Mission district, pioneering the style of fine-line black and grey tattoos. By 2004 he publishes 20 books on the art of tattooing.



1978 SFAI is one of the centers of the Punk music scene, with students **Freddy (a.k.a. Fritz)** of the **Mutants**, **Penelope Houston** from the **Avengers**, and **Debora Iyall** and **Frank Zincavage** from **Romeo Void**, whose *A Girl in Trouble (Is a Temporary Thing)*, hits 35 on the Billboard singles chart. A Punk wedding is held in the School's courtyard. (Debora Iyall, cover art for *Warm in Your Coat*, 1992)



1977 Faculty **Sharon Grace** organizes *Send/Receive*, a satellite project in which artists at the SFAI Lecture Hall on the West Coast and at the World Trade Center in New York create an interactive transcontinental performance.



1979 Students **Tony Labat** and **Bruce Pollack** perform as contestants on the television program, *The Gong Show*.

1979 **Survival Research Laboratories**, founded by student **Mark Pauline** in 1978, begins staging performances of ritualized interactions among machines, robots, and special-effects devices. Other SFAI students participate as technicians.





1981 Alumna **Betsy Sussler** founds *Bomb* magazine in New York as a forum for the discussion and display of work by emerging and established artists, writers, actors, directors, and musicians.



1984 Alumna **Roxanne Quimby** begins selling items made from beeswax. She builds the crafts business into **Burt's Bees**, a leading natural personal-care line.

1985 *The Color Purple* premieres, with screen adaptation written by alumnus **Menno Meyjes**.



1992 The **Clarion Alley Mural Project (CAMP)** is established by a volunteer collective of six Mission residents, including alumni **Aaron Noble** and **Rigog92**. Clarion Alley becomes a key site for the development of the aesthetic known as the Mission School. In 2002, alumna and faculty **Kristin Calabrese** uses the alley as a teaching studio. (Aaron Noble and Rigog92, *Kaboom*, mural collaboration, 1992, San Francisco)

1993 Alumna **Kathryn Bigelow** directs three episodes of the television program *Homicide*, and a mini-series, *Wild Palms*. Her film *Strange Days* premieres in 1995.



1984 Kathy Acker's novel *Blood and Guts in High School* is published. She joins SFAI faculty several years later.



1987 Alumnus **Robert Gamblin** launches a new line of high-quality and environment-friendly oil paints.

1990 The performance work of alumna **Karen Finley** (and others) sparks national debate when a grant recommended by the National Endowment for the Arts is vetoed by the NEA Chairman.

1993 David Cannon Dashiell's *Queer Mysteries* is shown for the first time in SFAI's Walter and McBean Galleries.



1995 Student **Margaret Kilgallen** has her first one-person exhibition in SFAI's Diego Rivera Gallery. The following year she is included in an exhibition at The Luggage Store gallery with alumnus **Fred Hayes**, and Terry Hoff. (Courtesy of the Luggage Store, San Francisco)



1996 Faculty **Doug Hall** receives the American Academy in Rome Prize, with a year's residency in Rome. Alumni **David Ireland** and **Roberto Juarez** both receive the Rome Prize in 1997. (*Untitled (Artist's Ego Series)*, 1995, monotype, 30 x 22 inches; Courtesy of Aurobora Press)

1997 Alumni **Burt Barr**, **Sharon Lockhart**, **Paul McCarthy**, **Jason Rhoades**, and **David Sherman** are included in the Whitney Biennial.

1998 **Devendra Banhart** enrolls at SFAI and starts writing songs while enrolled in **Bill Berkson's** poetry class.

2000 Alumni **Sharon Lockhart**, **Paul Pfeiffer**, and **Kathryn Sherwood** are included in the Whitney Biennial, and Pfeiffer is awarded the "best in show" Bucksbaum Prize. (Paul Pfeiffer, *John:3:16*, still, 2000, CD-ROM, LCD screen, mounting arm and video element, courtesy The Project, New York)



1999 Alumni **Barry McGee** and **Jason Rhoades** are included in the Venice Biennale. (Barry McGee, *Untitled*, 1998, installation detail, courtesy Altoids Curiously Strong Collection)



1999 Alumnus and faculty **Tony Labat** leads a travel/studio class to Havana, Cuba, the first in a series of exchanges with the Instituto Superior de Arte (ISA).

2001 Students from SFAI take part in **NASA's Zero Gravity Student Flight Opportunity**, spending two weeks in Houston conducting experiments on NASA's KC-135 Turbojet. Students also worked with NASA in 1999 and 2004.



2002 The work of MFA student **Stom Sogo**, faculty **John Zurier**, and alumni **Brian Frye**, **Peter Hutton**, **Margaret Kilgallen**, **Diane Kitchen**, **Luis Recoder**, and **Scott Stark** is included in the Whitney Biennial.



2001 Alumnus **Rob Reger's** company, Cosmic Debris, produces the first *Emily the Strange* graphic novel, published by Chronicle Books. *Oopsy*, another Cosmic Debris character, is the creation of alumnus **Brian Brooks**.

2002 Faculty **Laetitia Sonami** receives the Alpert Award for the Arts in music for her work as a composer of electronic/digital music.



2002-04 At least 24 alumni have solo museum exhibitions, including, **Anne Appleby, Burt Barr, Iona Rozeal Brown, Enrique Chagoya, Benjamin Chinn, Stephen Hendee, David Ireland, Roberto Juarez, Pirkle Jones, Paul Kos, Michael Light, Sharon Lockhart, Fred Martin, Elaine Mayes, Paul McCarthy, Barry McGee, Jason Middlebrook, Aaron Noble, Catherine Opie, Paul Pfeiffer, Tino Rodriguez, Jane Schrieffer, Larry Sultan, and Kehinde Wiley.** (Right, clockwise: Iona Rozeal Brown, *A Blackface #71*, 2004, acrylic on paper, courtesy Luggage Store, San Francisco; Larry Sultan, *Pictures from Home*, 1992, photograph; Kehinde Wiley, *Passing/Posing, Go*, 2003, oil on canvas mounted on panel, Brooklyn Museum, Mary Smith Dorward Fund; Michael Light, *100 Suns: 021 Climax*, 2003, pigment print on aluminum; Catherine Opie, *Melissa & Lake, Durham North Carolina*, from the "Domestic" series 1998, C-print, 40 x 50 inches, courtesy of Gorney Bravin + Lee)



2002 Faculty **Doug Hall** is one of several artists chosen to represent the United States at the São Paulo Biennial. (*Teatro Comunale, Modena 2*, 2002, C-print, courtesy Rena Bransten Gallery, San Francisco)



2003 MacArthur "genius" awards in the visual arts are awarded to SFAI alumnae **Toba Khedoori** and **Liza Lou**. (Right: Liza Lou, *Man*, 2002, fiber glass, resin, and glass beads, 73 x 58, courtesy of the artist and Dietch Projects, NY)

2003 The Venice Biennale includes work by faculty **Trisha Donnelly** and **John Roloff**; Roloff's work was also included in the 8th International Architecture Exhibition at the 2002 Venice Biennale.

2003 Major film releases include the work of alumni **Lance Acord** (cinematography, *Adaptation*, *Lost in Translation*), **Menno Meyjes** (writer/director, *Max*), and **Kathryn Bigelow** (director, *K-19: The Widowmaker* and *Weight of Water*).



2004 Alumnus **William Wiley** is named a Guggenheim Fellow.

2004 Alumnus **Luis Recoder** is awarded the 2004 James D. Phelan Art Award in Film from The San Francisco Foundation. (Luis Recoder, *Available Light: Shift*, 2001, 16mm double projection film, color, silent, 12 minutes, courtesy Museum of Contemporary Cinema Foundation)



2004 Thirteen MFA students and two alumni are awarded fellowships as part of the 2004 Murphy & Cadogan Fellowships. Twenty-nine fellows were selected from MFA programs at seven Bay Area colleges and universities. The fellows are featured in an exhibition at San Francisco Arts Commission Gallery.



2003 A three-day, two-ring circus spectacle curated by faculty **Tony Labat** at the Havana Biennial includes faculty **Hans Winkler**, alumni **Felipe Dulzaides**, **Paul Kos** (alumnus/faculty), **Rachel Jablo**, **leonardogillesfleur**, **Seth Meyers**, **Mike Osterhout**, **Luis Molina Pantin**, **Rigo23**, **Jackie Sumell**, **Aaron Young**, current students **Mark Morris**, **Justine Reyes**, and **Tim Sullivan**. Alumna **Jayce Salloum** represents Canada in the Biennial's main pavilion.

2004 Alumna **Deborah Koons Garcia**'s documentary film, *The Future of Food*, premieres. The film is shown nationally, often in support of efforts to ban genetically modified food.



2004 **Frederick Marx**, co-writer and producer of *Hoop Dreams*, one of the highest grossing non-musical documentary films in US history, teaches a summer class in community-based documentary video projects.

2004 Filmmaker and alumnus **Christopher Coppola** organizes and raises money for a new Hi-Definition Video laboratory on campus, dedicated to research and experimentation.

2004 Alumna **Rebeca Bollinger** receives the 2004 James D. Phelan Art Award in Video from The San Francisco Foundation. (*Large Polaroid*, 2004, digital c-print, courtesy Rena Bransten Gallery, San Francisco)



2005 Alumna **Katherine Sherwood** receives the 2005 Guggenheim Fellowship for her achievement in the creative arts and sciences. Sherwood's paintings combine cerebral angiograms with images of 16th century neuro-anatomy. (*Virtues of Plants*, 2001, mixed media on canvas, courtesy of the artist and Gallery Paule Anglim)



2005 Faculty **Amy Franceschini**, **Paul Kos** (alumnus), **George Kuchar**, and **Phillip Ross** (alumnus), along with alumni **Chester Arnold**, **Thomas Chang**, **Mads Lynnerup**, **Lourdes Portillo**, and **Rigo23**, receive nine of the twelve 2005–2007 Eureka Fellowships offered by the Fleishhacker Foundation. Each Fellowship includes a \$25,000 award, the largest cash prize for individuals in the Bay Area, and a Berkeley Art Museum exhibition. (Paul Kos, *Pawn*, detail, 1991, 2,500 magnetic chess pieces, steel, and wood, collection of the artist, courtesy Gallery Paule Anglim)



2005 Alumnus **Harrell Fletcher**, whose projects explore the dynamics of social spaces and communities, is awarded the 2005 Alpert Award in visual art. He gives half of the prize money as mini-grants to 20 other artists. (*A Moment of Doubt*, 2004, photo selected from a collector's photo album, enlarged, framed, and painted on, Christine Burgin Gallery, NY)

2005 Alumnus **Ira Sandler**'s 1015 Folsom nightclub is the venue for **Tony Labat's Alternative Contexts** class, in which 22 students present art, live music, DJs, video, and performance.



2005 Photographs of buildings from the extensive collection of alumnus **Paul Sack**, a real estate developer, are exhibited at the San Francisco Museum of Modern Art. The photographs chronicle the history of photography and examine the relationship between people and the environment.

TUITION, FEES, AND EXPENSES 2005-2006

Tuition

BFA

1 – 11 credits \$1,100 per credit

12 – 15 credits \$12,820 flat rate (per semester)

Over 15 credits \$12,820 plus \$1,100 for each additional credit over 15 credits

MFA

1 – 11 credits \$1,175 per credit

12 – 15 credits \$13,700 flat rate (per semester)

Over 15 credits \$13,700 plus \$1,175 for each additional credit over 15 credits

SUMMER MFA

4-year program \$13,700 (per year)

3-year program Summer \$13,700 / Fall \$2,283 / Spring \$2,283
(\$18,266 per year)

POST-BACCALAUREATE CERTIFICATE

1 – 11 credits \$1,175 per credit

12 – 15 credits \$13,700 flat rate (per semester)

Over 15 credits \$13,700 plus \$1,175 for each additional credit over 15 credits

Fees

Student Activity Fee \$15 (per semester)

MFA Exhibition & Catalog \$260

Commencement Fee \$100

Note: Courses that involve off-campus travel, as well as studio courses with special materials requirements, carry special fees that are charged upon enrollment.

Living Expenses

The following expenses are based on approximate figures for a nine-month period:

Housing & Meals \$10,800

Personal/Living Expenses \$2,400

Books & Art Supplies \$2,125

Student Health Insurance \$1,039

Local Transportation \$405

Application and Financial Aid Procedures

San Francisco Art Institute invites applications from students who are interested in pursuing an outstanding education in the arts. The admissions process is highly personalized, and we take into consideration all of the information provided to us in each application. All applications are reviewed by the faculty and the Admissions staff.

We understand the need for realistic and careful planning as you consider the options available to you for financing your education as well. So we provide financial assistance to students who demonstrate financial need, as well as non-need-based assistance through the Pell Grant, FSEOG, and CAL Grant programs. Additionally, SFAI awards institutional grants to qualifying students. Please don't hesitate to contact us at these offices:

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International Student Financial Aid p.154

Admissions: 800.345.SFAI

Financial Aid: 415.749.4520

Community Education Programs: 415.749.4554

Registrar's Office: 415.749.4535

How to Apply

BFA PROGRAM

San Francisco Art Institute invites applications from students who are interested in pursuing an outstanding education in the arts. The undergraduate admissions process is highly personalized, and we take into consideration all of the information provided to us in each application. All applications are reviewed by the faculty and the Admissions staff.

BACHELOR OF FINE ARTS APPLICATION PROCEDURES

Decisions for admission are based on the following:

- The quality and appropriateness of your portfolio
- The degree to which the statement of purpose demonstrates your writing skills and ability to articulate a personal vision
- The overall quality of your prior studio and academic courses, evaluated in balance with standardized test scores
- Your achievements, personal qualities, and community/school leadership involvements

If you are a freshman or a transfer student with less than 12 accepted studio credits, you will be applying for admission to SFAI through the **Center for Contemporary Practice**. Upon completion of the Contemporary Practice sequence, you may then declare a major in one of the seven areas of study: Design+Technology, Filmmaking, New Genres, Painting, Photography, Printmaking, and Sculpture.

If you are a transfer student and are admitted with at least 12 accepted studio credits, you may apply directly to one of the seven areas of study.

Required Materials

You must submit the following materials in order to be considered for admission. Incomplete applications will not be reviewed. Please submit all required application materials in one package to ensure a timely response to your application and to eliminate the possibility of an incomplete application.

- Completed and signed Application for Admission Form, which can be found at the back of this catalogue or online at www.sfai.edu
- Non-refundable application fee of \$65 for US citizens and permanent residents, or \$75 for non-US citizens and non-permanent residents
- Portfolio of 15–20 pieces of artwork (see “Bachelor of Fine Arts Portfolio Requirements” for detailed portfolio requirements)
- A written statement of purpose
- Official sealed high school / secondary school transcripts with proof of graduation or GED sent directly from the school to SFAI, or submitted by you in an envelope sealed by the school
- Official sealed college transcripts sent directly to SFAI from all colleges and/or universities previously attended
- Official SAT or ACT examination results (copies of the student report or test results on high school transcripts are not considered official examination results)
- Two letters of recommendation. Forms can be found at the back of the book

following the Application for Admission Form

- Portfolio inventory sheet listing all materials included, your name, address, telephone, and email

IMPORTANT DATES AND DEADLINES

Fall 2006 Admission

February 15, 2006 Priority deadline for freshman and transfer applicants interested in being considered for SFAI's Scholarship Competition. **Please Note:** All applications must be received by the Admissions Office by this date in order to be considered for the Scholarship Competition.

After February 15, 2006 Rolling admission for freshman and transfer applicants. Applications will be accepted as space permits.

March 15–31, 2006 Scholarship Competition decision letters mailed to applicants who submitted their materials by the February 15, 2006 deadline.

April 1–15, 2006 Financial aid award packages mailed to students who have applied for federal, state, and SFAI need-based aid.

Spring 2007 Admission

November 1, 2006 Priority deadline for freshman and transfer applicants

interested in being considered for SFAI's Scholarship Competition. **Please Note:** All applications must be *received* by the Admissions Office by this date in order to be considered for the Scholarship Competition.

After November 1, 2006 Rolling admission for freshman and transfer applicants. Applications will be accepted as space permits.

November 15-30, 2006 Scholarship Competition decision letters mailed to applicants who submitted their materials by the November 1, 2006 deadline.

December 1-15, 2006 Financial aid award packages mailed to students who have applied for federal, state, and SFAI need-based aid.

BFA PORTFOLIO REQUIREMENTS

At SFAI, we recognize that there is no single "right" approach to developing a portfolio. The Admissions Committee reviews each portfolio individually and carefully, and we ask you to submit the strongest possible portfolio of your work for consideration. Your portfolio should consist of 15–20 examples of your best and most recent work. The portfolio should be a focused representation of your concepts, visual sensibilities, and technical ability.

A portfolio may include examples of painting, drawing, digital media, mixed media, photography, film or video (no scripts), printmaking, sculpture, or documenta-

tions of performances or installations. This list is by no means exhaustive; we encourage you to suggest new and innovative ways to present your portfolio.

Work may be presented in a variety of formats: slides, CD-ROM, Zip disk, CD, DVD, cassette, mini-disc, sketch books, film, video, and web-based sites are examples of formats that are used frequently for portfolio presentation. Do not send original work in the mail. We can preview work in most digital media formats; however, if you have questions about the compatibility of software, contact the Admissions Office in advance to make sure that the software applications are available on campus. If you are having your portfolio reviewed in person, you are encouraged to bring original work to the interview. Creative writing, journals, and proposals may also supplement the visual work during the personal interview.

Pay close attention to the presentation of your portfolio. Every element of the portfolio is a reflection of your attitude about your work. If presenting your work in slide format, ensure that the work is photographed in the highest possible quality, and remember that your work will most likely be projected onto a screen for viewing. In handling slides, use caution to avoid getting fingerprints, scratches, and dust on the slide film. Consider making a protective case for your portfolio that is unusual or an extension of the work contained within.

To ensure that your work is reviewed accurately, label every component of your portfolio.

The following recommendations can be helpful in preparing your portfolio for submission:

- All material must be clearly labeled with your name.
- To properly label slides, number each one in the order in which they should be viewed and indicate which end is the top.
- Write your name directly on each slide; do not use commercial labels or stickers on the slides themselves.
- Submit slides in a plastic slide sheet, and clearly label the sheet with your name and address.
- Label the cassette case, video box, jewel case, and their contents with your name and address. CDs and DVDs should indicate platform and software used to create the work. VHS and other film/video work should be cued and labeled to indicate the different pieces on the tape and their running times.
- All portfolios should be accompanied by a portfolio inventory sheet that includes slide number (if applicable), title, date, medium, and size (height x width x depth) for each work, and running time for film, video, and audio work.
- Should you wish to insure your portfolio, you should make the necessary arrangements for such coverage through the shipping company of your choice. SFAI assumes no responsibility for any damage to portfolios either in transit or during the review process.

Return of portfolios

Upon admission to SFAI, the portfolio of artwork will become a permanent part of your admission file and will not be returned to you. Please ensure that you have copies of all the material in your portfolio for your future use and reference. All other portfolios will be returned to applicants within six months of the original receipt date.

BFA TRANSFER CREDIT

Each year, San Francisco Art Institute admits a highly-talented and creative class of transfer students from around the world. **You may transfer up to 60 credits of prior college-level coursework towards the completion of your BFA degree at SFAI. A maximum of 36 studio credits and 24 liberal arts and/or elective credits may be transferred.** The transfer credit evaluations are performed by the faculty and the staff in the Office of Registration and Student Records. You will be provided a transfer evaluation at the time of admission. To confirm that the college courses you are currently taking will transfer, please call the Admissions Office for an advising appointment with an admissions counselor.

Transfer credits from regionally accredited colleges and universities are applied on a course-by-course basis to the Art Institute's degree program only if they are related to SFAI's BFA curriculum. Credit

from schools that are not regionally accredited will not be accepted for liberal arts requirements. Credit from schools that are professionally, but not regionally, accredited may be accepted for studio requirements with the approval of the appropriate SFAI departmental chair. In such cases, you may be asked to submit a specific portfolio of work from each course for which credit is being requested.

Transfer credit for second undergraduate degree students

If you hold a previous Bachelor degree from a regionally accredited US college or university, you may receive transfer credit for all of the Art Institute's liberal arts requirements except Art History (which is considered on a course-by-course basis) and Critical Theory (which is a core residency requirement and is not eligible for transfer credit). Matriculating students with a previous Bachelor degree are required to submit a 10- to 15-page writing sample to satisfy SFAI's writing competency requirement. You may be asked to enroll for supplementary English instruction based on the evaluation of the writing sample.

Transfer credit by examination

If you are a College Level Examination Placement (CLEP) student, you will be considered for up to six semester units for credit in each of the subject areas of

General Examination offered by CLEP, provided you score a minimum of 500 in each examination and the subject matter is relevant to SFAI's BFA curriculum. You will also be considered for up to six semester units of credit in each Subject Matter Examination offered by CLEP, provided you score at or above the fifty-first percentile and the subject matter is relevant to SFAI's BFA curriculum.

Advanced Placement (AP) credit

San Francisco Art Institute participates in the College Board's Advanced Placement Program to recognize college-level academic achievement prior to baccalaureate matriculation and to encourage high school students to pursue advanced study in their areas of interest. Awarding of credit is determined by your AP examination scores (score of 4 or 5) and the appropriateness of the examination subject matter in meeting SFAI's curricular requirements. Credit is generally not granted for AP Studio Art portfolio exams.

INTERNATIONAL BFA APPLICANTS

San Francisco Art Institute strongly encourages applications from international students. International students make up approximately 10% of SFAI's population, with over 20 countries represented. SFAI values the contributions that students from around the world make to the

educational experience and to the campus environment. The US Department of Homeland Security has approved SFAI for enrollment by non-immigrant students.

If you are an international applicant, you must meet all BFA admission requirements as outlined in the "Bachelor of Fine Arts Application Procedures." You are expected to enroll as a full-time student for each term of study unless prior authorization has been granted by the Associate Director of Student Affairs for International and Off-Campus Study Programs.

SFAI's rigorous studio and liberal arts curriculum demands sufficient mastery of English reading, writing, and verbal skills. If English is not your first language, you must submit TOEFL (Test of English as a Foreign Language) scores of **527** or higher. International students who are admitted with TOEFL scores lower than **550** must participate in SFAI's Summer English Program for International Students.

If English is your first language, you should submit SAT or ACT scores. In rare instances, SFAI will accept scores from the International Baccalaureate and Advanced Placement examinations in lieu of TOEFL or SAT/ACT scores as evidence of English language proficiency.

As an international applicant, you should be prepared to meet the requirements for proof of financial support to enroll at SFAI. This requires realistic and significant financial planning to meet the costs of attending SFAI for the entire duration of enrollment. In most instances, the annual cost of attending SFAI is higher for inter-

national students than US students due to additional travel and health insurance costs. You will be required by US federal law to provide proof of financial support in the form of liquid and available funds in order for SFAI to issue you an I-20 Certificate of Eligibility for Non-Immigrant Status.

International applicants whose first language is not English need to submit the following additional materials:

- An official TOEFL score report. A minimum TOEFL score of 527 (or computer equivalent 197) is required for admission into SFAI's BFA program. No more than two score reports may be submitted in any twelve-month period.
- Official, sealed secondary school and/or college and/or university transcripts that are accompanied by official, notarized English translations for all completed and in-progress work.

Transfer credit for international students

Certified true copies of original academic records are accepted for transfer credit evaluation if the appropriate school, agency, or government official has prepared them. In cases where official academic records are not issued in English, the official transcript or certified copy in the native language must be accompanied by an official English translation. Both copies, in the native language and in English, are required to identify and evaluate your educational records according to

professional standards and procedures established by the American Association of College Registrars and Admissions Officers (AACRAO).

International Baccalaureate (IB)

The International Baccalaureate (IB) program is similar to the British A-Levels, the French Baccalaureate, and the German Abitur, whose qualifying examinations are recognized for entrance into most European post-secondary educational institutions. In the United States, the IB program is similar to the College Board's Advanced Placement program with its series of qualifying courses followed by nationally normed examinations recognized for college credit. The San Francisco Art Institute participates in the Diploma Program of the IB, a comprehensive curriculum taught in participating secondary schools to students bound for US and international universities. The Art Institute will award credit for IB "Higher Level" examinations with a minimum score of five if the subject matter of the IB course is relevant to SFAI's BFA curriculum. Credit is awarded on a course-by-course basis for a maximum of 30 semester units, with no more than six semester units to be awarded from any one subject-matter group.

How to Apply

MFA PROGRAM

Each year, the San Francisco Art Institute admits a select number of students into its internationally regarded Master of Fine Arts program. All applications are reviewed by the Graduate Faculty Review Committee in each area of study. The admission process is highly selective and involves a personal interview for those candidates who have been recommended as finalists for admission consideration.

MASTER OF FINE ARTS APPLICATION PROCEDURES

Decisions for admission are based on the following:

- A highly accomplished portfolio of artwork
- A clear and well-developed artist statement
- Evidence of success in academic and studio coursework at the undergraduate level

You may apply to one of SFAI's seven areas of study: Design+Technology, Film-making, New Genres, Painting, Photography, Printmaking, or Sculpture. With one of these areas serving as your primary affiliation, you may vary the focus of your curriculum in relation to the development of your own work and ideas. As an MFA student, you have tremendous flexibility in your course choices. In addition, many of the courses offered at SFAI are cross-disciplinary in nature. Completion of an undergraduate degree is a prerequisite for all graduate studies at SFAI.

The application process is highly structured and proceeds according to the "Important Dates & Deadlines" schedule. You will be notified in writing of the admission decision. Upon receiving a letter of acceptance, a tuition pre-payment of \$500 is required.

Personal interviews

All finalists for admission into the MFA program are required to interview with Graduate Program faculty before an official admission offer can be made. During the personal interview, Graduate Program faculty will try to determine if your interests, experience, and abilities would be served by SFAI's MFA program. At the same time, you will have an opportunity to ask questions in order to assess SFAI's suitability for your goals. In-person interviews are strongly encouraged; however, in consideration of the expense of traveling to San Francisco, telephone interviews are permitted if you reside outside California.

Required materials

You must submit the following materials in order to be considered for admission. Incomplete applications will not be reviewed. Please submit all required application materials in one package to ensure a timely response to your application and to eliminate the possibility of an incomplete application.

- Completed and signed Application for Admission Form, which can be found at the back of this catalogue or online at www.sfai.edu
- Non-refundable application fee of \$75 for US citizens and permanent residents, or \$85 for non-US citizens and non-permanent residents
- Portfolio of artwork (see "MFA Portfolio Requirements" for specific departmental

requirements)

- Portfolio inventory sheet listing all materials included, your name, address, telephone, and e-mail
- A brief (two to three paragraphs) written artist statement that places the work in your portfolio into an art historical and theoretical context, and identifies your specific interests and goals
- Official sealed transcripts of all undergraduate and graduate work, both completed and in-progress. Transcripts must be sent directly to SFAI, or submitted by you in an envelope sealed by the school. High school / secondary school transcripts are not required.
- Two letters of recommendation in English from art professors or artists familiar with your work and your goals. Use only the SFAI Recommendation Forms, which can be found on pages 3 and 4 of the Application for Admission Form.
- Personal interview with Graduate program faculty

Art History requirement

Applicants to the MFA program are expected to have a minimum of 6 units of Art History—3 units in 20th century art history and 3 units in any other art history. Students who lack this requirement must fulfill it within their first year, at SFAI or at any other accredited college or university. Prerequisite units do not count toward the units required for the MFA degree.

IMPORTANT DATES AND DEADLINES

Fall 2006 aAdmission

January 15, 2006 Application deadline for MFA applicants. Please Note: All applications must be received by the Admissions Office by this deadline.

February 6–10, 2006 Finalists for admission are selected

February 13–17, 2006 Finalists are notified

February 20–March 1, 2006 Finalist interviews are conducted

March 13–24, 2006 Applicants are notified of admission decision in writing

May 1, 2006 Deadline for submission of Letter of Intent and \$500 tuition pre-payment

Note: SFAI does not accept applications for spring admission into the MFA program

MFA PORTFOLIO REQUIREMENTS

Your MFA portfolio should include a cohesive body of work that demonstrates your interests and ideas. The work should indicate substantial conceptual risk-taking and rigorous thought. Don't try to document your development as an artist or impress the faculty with the diversity of your work. We expect you to show us your

best and most recent work. It is generally to your advantage to show a smaller body of work that is outstanding than to show a larger mixture of work of varying levels of accomplishment.

Present your portfolio in the most simple and professional manner possible. Please do not send binders, plastic page sleeves, or excessive packing materials. Number and label each slide with your name using marker (no adhesive labels, please). Include a slide list with corresponding numbers and the title, date, medium, and dimensions (H x W x D) for each work. Please also include a portfolio inventory sheet listing all materials included, your name, address, telephone, and e-mail.

Each area of study has specific MFA portfolio requirements:

Design+Technology

You may submit a portfolio of up to 20 images on slides and/or documentation of one or more significant projects such as web sites, sound works, video installations, interactive media projects, etc. Work may also be submitted in any of the following formats: CD-ROM, DAT, VHS tapes (NTSC format only), or DVD.

Filmmaking

You must submit two examples of work completed within the past two years in which film is a major component. Formats may be regular 8mm, Super-8, or 16mm. Documentation of extended film pieces may be submitted in the form of slides,

photos, drawings, videotapes (8mm, Hi-8, VHS NTSC format only), CD-ROM, or DVD. Original film is strongly preferred to videotape copies of film. Each sample must be marked with your name, date, title, and projection speed. No scripts will be accepted.

New Genres

You must submit examples or documentation of performance and/or video work in the form of slides, photos, drawings, videotapes (8mm, Hi-8, VHS NTSC format only), CD-ROM, or DVD. Removable or external drive formats are not acceptable.

Painting and Sculpture

You must submit a portfolio of 20 slides of work completed within the last two years. Please be sure slides are labeled accurately (correct side up, left/right orientation). Image quality is of the highest importance.

Photography

You must submit a portfolio consisting of a minimum of 15–25 photographs. Slide documentation is acceptable for installation and/or sculptural work only. Unmatted work is preferred; framed work is not acceptable.

Printmaking

You must submit a minimum of 20 examples of original prints and/or drawings completed within the past year. Slides or framed work are not acceptable.

Return of portfolios

All portfolios will be returned within six months of the original receipt date. Should you wish to insure your portfolio, you should make the necessary arrangements for such coverage through the shipping company of your choice. SFAI assumes no responsibility for any damage to portfolios either in transit or during review.

INTERNATIONAL MFA APPLICANTS

San Francisco Art Institute strongly encourages applications from international students. International students make up approximately 10% of SFAI's population, with over 20 countries represented. SFAI values the contributions that students from around the world make to the educational experience and to the campus environment. The US Department of Homeland Security has approved SFAI for enrollment by non-immigrant students.

If you are an international applicant, you must meet all MFA admission requirements as outlined in the "Master of Fine Arts Application Procedures." You are expected to enroll as a full-time student for each term of study unless prior authorization has been granted by the Associate Director of Student Affairs for International & Off-Campus Study Programs.

SFAI's rigorous MFA program demands sufficient mastery of English reading, writing, and verbal skills. If English is not your first language, you will also be required to submit a TOEFL (Test of English as a Foreign Language) score of **580** or higher.

As an international applicant, you should be prepared to meet the requirements for proof of financial support to enroll at SFAI. This requires realistic and significant financial planning to meet the costs of attending SFAI for the entire duration of enrollment. In most instances, the annual cost of attending SFAI is higher for international students than US students due to additional travel and health insurance costs. You are required by US federal law to provide proof of financial support in the form of liquid and available funds in order for SFAI to issue you an I-20 Certificate of Eligibility for Non-Immigrant Status.

International applicants whose first language is not English need to submit the following additional materials:

- An official TOEFL score report. A minimum TOEFL score of **580** (or computer equivalent 237) is required for admission into SFAI's MFA program. No more than two score reports may be submitted in any twelve-month period.
- Official sealed college and/or university transcripts that are accompanied by official, notarized English translations for all completed and in-progress work at the undergraduate and graduate levels.

How to Apply

SUMMER MFA PROGRAM

Each year, the San Francisco Art Institute admits a limited number of students into its low-residency Summer MFA program. All applications are reviewed by the Graduate Faculty Review Committee in each area of study. The admission process is highly selective and involves a personal interview for those candidates who have been recommended as finalists for admission consideration.

SUMMER MFA APPLICATION PROCEDURES

Decisions for admission are based on the following:

- A highly accomplished portfolio of artwork
- A clear and well-developed artist statement
- Evidence of success in academic and studio coursework at the undergraduate level

You may apply to one of SFAI's seven areas of study: Design+Technology, Film-making, New Genres, Painting, Photography, Printmaking, or Sculpture. With one of these areas serving as your primary affiliation, you may vary the focus of your curriculum in relation to the development of your own work and ideas. As a Summer MFA student, you have tremendous flexibility in your course choices. In addition, many of the courses offered at SFAI are cross-disciplinary in nature. Completion of an undergraduate degree is a prerequisite for all graduate studies at SFAI.

The application process is highly structured and proceeds according to the "Important Dates & Deadlines" schedule. You will be notified in writing of the admission decision. Upon receiving a letter of acceptance, a tuition pre-payment of \$500 is required.

Personal interviews

All finalists for admission into the Summer MFA program are required to interview with Graduate Program faculty before an official admission offer can be made. During the personal interview, Graduate Program faculty will try to determine if your interests, experience, and abilities would be served by this unique low-residency program. At the same time, you will have an opportunity to ask questions in order to assess SFAI's suitability for your goals. In-person interviews are strongly encouraged; however, in consideration of the expense of traveling to San Francisco, telephone interviews are permitted if you reside outside California.

Required materials

You must submit the following materials in order to be considered for admission. Incomplete applications will not be reviewed. Please submit all required application materials in one package to ensure a timely response to your application and to eliminate the possibility of an incomplete application.

- Completed and signed Application for Admission Form, which can be found at the back of this catalogue or online at www.sfai.edu
- Non-refundable application fee of \$75 for US citizens and permanent residents, or \$85 for non-US citizens and non-permanent residents

- Portfolio of artwork (see "Summer MFA Portfolio Requirements" for specific departmental requirements)

- Portfolio inventory sheet listing all materials included, your name, address, telephone, and e-mail

- A brief (two to three paragraphs) written artist statement that places the work in your portfolio into an art historical and theoretical context, and identifies your specific interests and goals

- Official sealed transcripts of all undergraduate and graduate work, both completed and in-progress. Transcripts must be sent directly to SFAI, or submitted by you in an envelope sealed by the school. High school / secondary school transcripts are not required.

- Two letters of recommendation in English from art professors or artists familiar with your work and your goals. Use only the SFAI Recommendation Forms, which can be found on pages 3 and 4 of the Application for Admission Form

- Personal interview with Graduate program faculty

Art History requirement

Applicants to the MFA program are expected to have a minimum of 6 units of art history—3 units in 20th century art history and 3 units in any other art history. Students who lack this requirement must fulfill it within their first year, at SFAI or at any other accredited college or university. Prerequisite units do not count toward the units required for the MFA degree.

IMPORTANT DATES AND DEADLINES

Fall 2006 admission

January 15, 2006 Application deadline for Summer MFA applicants.

Please Note: All applications must be *received* by the Admissions Office by this deadline.

February 6–10, 2006 Finalists for admission are selected

February 13–17, 2006 Finalists are notified

February 20–March 1, 2006 Finalist interviews are conducted

March 13–24, 2006 Applicants are notified of admission decision in writing

April 13, 2006 Deadline for submission of Letter of Intent and \$500 tuition pre-payment

SUMMER MFA PORTFOLIO REQUIREMENTS

Your Summer MFA portfolio should include a cohesive body of work that demonstrates your interests and ideas. The work should indicate substantial conceptual risk-taking and rigorous thought. Don't try to document your development as an artist or impress the faculty with the diversity of your work. We expect you to show us your best and most recent work. It is generally to your advantage to show a smaller body of work that is outstanding than to show a larger mixture of work of varying levels of accomplishment.

Present your portfolio in the most simple and professional manner possible. Please do not send binders, plastic page sleeves, or excessive packing materials. Number and label each slide with your name using marker (no adhesive labels, please). Include a slide list with corresponding numbers and the title, date, medium, and dimensions (H x W x D) for each work. Please also include a portfolio inventory sheet listing all materials included, your name, address, telephone, and e-mail.

Each area of study has specific Summer MFA portfolio requirements:

Design+Technology

You may submit a portfolio of up to 20 images on slides and/or documentation of one or more significant projects such as web sites, sound works, video installations, interactive media projects, etc. Work may also be submitted in any of the following formats: CD-ROM, DAT, VHS tapes (NTSC format only), or DVD.

Filmmaking

You must submit two examples of work completed within the last two years in which film is a major component. Formats may be regular 8mm, Super-8, or 16mm. Documentation of extended film pieces may be submitted in the form of slides, photos, drawings, videotapes (8mm, Hi-8, VHS NTSC format only), CD-ROM, or DVD. Original film is strongly preferred to videotape copies of film. Each sample must be marked with your name, date, title, and projection speed. No scripts will be accepted.

New Genres

You must submit examples or documentation of performance and/or video work in the form of slides, photos, drawings, videotapes (8mm, Hi-8, VHS NTSC format only), CD-ROM, or DVD. Removable or external drive formats are not acceptable.

Painting and Sculpture

You must submit a portfolio of 20 slides of work completed within the last two years. Please be sure slides are labeled accurately (correct side up, left/right orientation). Image quality is of the highest importance.

Photography

You must submit a portfolio consisting of a minimum of 15–25 photographs. Slide documentation is acceptable for installation and/or sculptural work only. Un-matted work is preferred; framed work is not acceptable.

Printmaking

You must submit a minimum of 20 examples of original prints and/or drawings completed within the past year. Slides or framed work are not acceptable.

Return of portfolios

Your portfolio will be returned within six months of the original receipt date. Should you wish to insure your portfolio, you should make the necessary arrangements for such coverage through the shipping company of your choice. SFAI assumes no responsibility for any damage to portfolios either in transit or during review.

INTERNATIONAL SUMMER MFA APPLICANTS

San Francisco Art Institute strongly encourages applications from international students. International students make up approximately 10% of SFAI's population, with over 20 countries represented. SFAI values the contributions that students from around the world make to the educational experience and to the campus environment. The US Department of Homeland Security has approved SFAI for enrollment by non-immigrant students.

If you are an international student, you must meet all Summer MFA admission requirements as outlined in the "Summer MFA Application Procedures." You are expected to enroll as a full-time student for each term of study unless prior authorization has been granted by the Associate Director of Student Affairs for International & Off-Campus Study Programs.

SFAI's rigorous Summer MFA curriculum demands sufficient mastery of English reading, writing, and verbal skills. If English is not your first language, you will also be required to submit a TOEFL (Test of English as a Foreign Language) score of **580** (or computer equivalent 237) or higher.

As an international applicant, you should be prepared to meet the requirements for proof of financial support to enroll at SFAI. This requires realistic and significant financial planning to meet the costs of attending SFAI for the entire duration of

enrollment. In most instances, the annual cost of attending SFAI is higher for international students than US students due to additional travel and health insurance costs. You are required by US federal law to provide proof of financial support in the form of liquid and available funds in order for SFAI to issue you a Certificate of Eligibility for Non-Immigrant Status.

International applicants whose first language is not English need to submit the following additional materials:

- An official TOEFL score report. A minimum TOEFL score of **580** (or computer equivalent 237) is required for admission into SFAI's Summer MFA program. No more than two score reports may be submitted in any twelve-month period.
- Official sealed college and/or university transcripts accompanied by official, notarized English translations for all completed and in-progress work at the undergraduate and graduate levels.

How to Apply

POST-BACCALAUREATE CERTIFICATE

Each year, the San Francisco Art Institute admits a select number of students into its Post Baccalaureate Certificate program. All applications are reviewed by the Graduate Faculty Review Committee in each area of study. The admission process is highly selective and involves a personal interview with those candidates who have been recommended as finalists for admission consideration.

POST-BAC APPLICATION PROCEDURES

Decisions for admission are based on the following:

- A well-developed portfolio of artwork
- A clear and concise artist statement
- Evidence of success in academic and studio coursework at the undergraduate level

You may apply to one of SFAI's seven areas of study: Design+Technology, Filmmaking, New Genres, Painting, Photography, Printmaking, or Sculpture. With one of these areas serving as your primary affiliation, you may vary the focus of your curriculum in relation to the development of your own work and ideas. As a Post-Baccalaureate student, you have tremendous flexibility in your course choices. In addition, many of the courses offered at SFAI are cross-disciplinary in nature. Completion of an undergraduate degree is a prerequisite for all graduate studies at SFAI.

The application process is highly structured and proceeds according to the "Important Dates & Deadlines" schedule. You will be notified in writing of the admission decision. Upon receiving a letter of acceptance, a tuition pre-payment of \$500 is required.

Personal interviews

All finalists for admission into the Post-Baccalaureate Certificate program are required to interview with Graduate Program faculty before an official admission offer can be made. During the personal interview, Graduate faculty will try to determine if your interests, experience, and abilities would be served by SFAI's Post-Baccalaureate Certificate program. At the same time, you will have an opportunity to ask questions in order to assess SFAI's suitability for your goals. In-person interviews are strongly encouraged; however, in consideration of the expense of traveling to San Francisco, telephone interviews are permitted if you reside outside California.

Required materials

You must submit the following materials in order to be considered for admission. Incomplete applications will not be reviewed. Please submit all required application materials in one package to ensure a timely response to your application and to eliminate the possibility of an incomplete application.

- Completed and signed Application for Admission Form, which can be found at the back of this catalogue or online at www.sfai.edu
- Non-refundable application fee of \$75 for US citizens and permanent residents, or \$85 for non-US citizens and non-permanent residents

- Portfolio of artwork (see "Post Baccalaureate Portfolio Requirements" on page___ for specific departmental requirements)
- Portfolio inventory sheet listing all materials included, your name, address, telephone, and email
- A brief (two to three paragraphs) written artist statement that places the work in your portfolio into an art historical and theoretical context, and identifies your specific interests and goals
- Official sealed transcripts of all undergraduate and graduate work, both completed and in-progress. Transcripts must be sent directly to SFAI, or submitted by you in an envelope sealed by the school. High school / secondary school transcripts are not required.
- Two letters of recommendation in English from art professors or artists familiar with your work and your goals. Use only the SFAI Recommendation Forms, which can be found on pages 3 and 4 of the Application for Admission Form.
- Personal interview with Graduate Program faculty

IMPORTANT DATES AND DEADLINES

Fall 2006 Admission

March 1, 2006 Application deadline for Post-Baccalaureate applicants. Please Note: All applications must be *received* by the Admissions Office by this deadline.

March 6–10, 2006 Finalists for admission are selected

March 13–17, 2006 Finalists are notified

March 20–31, 2006 Finalist interviews are conducted

April 10–14, 2006 Applicants are notified of admission decision in writing

Spring 2007 Admission

October 15, 2006 Application deadline for Post-Baccalaureate applicants. Please Note: All applications must be *received* by the Admissions Office by this deadline.

October 17–21, 2006 Finalists for admission are selected

October 24–28, 2006 Finalists are notified

November 1–11, 2006 Finalist interviews are conducted

November 18–22, 2006 Applicants are notified of admission decision in writing

POST-BAC PORTFOLIO REQUIREMENTS

Your Post-Baccalaureate portfolio should contain a cohesive body of work that demonstrates your interests and ideas. The work should indicate a substantial level of conceptual risk-taking and rigorous thought. Don't try to document your development as an artist or impress the faculty with the diversity of your work. We expect you to show us your best and most recent work. It is generally to your advantage to show a smaller body of work that is outstanding than to show a larger mixture of work of varying levels of accomplishment.

Present your portfolio in the most simple and professional manner possible. Please do not send binders, plastic page sleeves, or excessive packing materials. Number and label each slide with your name using marker (no adhesive labels, please). Include a slide list with corresponding numbers and the title, date, medium, and dimensions (H x W x D) for each work. Please also include a portfolio inventory sheet listing all materials included, your name, address, telephone, and e-mail.

Each area of study has specific Post-Baccalaureate portfolio requirements:

Design+Technology

You may submit a portfolio of up to 20 images on slides and/or documentation of one or more significant projects such as web sites, sound works, video installations, interactive media projects, etc. Work may also be submitted in any of the following formats: CD-ROM, DAT, VHS tapes (NTSC format only), or DVD.

Filmmaking

You must submit two examples of work completed within the past two years in which film is a major component. Formats may be regular 8mm, Super-8, or 16mm. Documentation of extended film pieces may be submitted in the form of slides, photos, drawings, videotapes (8mm, Hi-8, VHS NTSC format only), CD-ROM, or DVD. Original film is strongly preferred to videotape copies of film. Each sample must be marked with your name, date, title, and projection speed. No scripts will be accepted.

New Genres

You must submit examples or documentation of performance and/or video work in the form of slides, photos, drawings, videotapes (8mm, Hi-8, VHS NTSC format only), CD-ROM, or DVD. Removable or external drive formats are not acceptable.

Painting and Sculpture

You must submit a portfolio of 20 slides of work completed within the last two years. Please be sure slides are labeled accurately (correct side up, left/right orientation). Image quality is of the highest importance.

Photography

You must submit a portfolio consisting of a minimum of 15–25 photographs. Slide documentation is acceptable for installation and/or sculptural work only. Unmatted work is preferred; framed work is not acceptable.

Printmaking

You must submit a minimum of 20 examples of original prints and/or drawings completed within the past year. Slides or framed work are not acceptable.

Return of portfolios

All portfolios will be returned within six months of the original receipt date. Should you wish to insure your portfolio, you should make the necessary arrangements for such coverage through the shipping company of your choice. SFAI assumes no responsibility for any damage to portfolios either in transit or during review.

INTERNATIONAL POST-BAC APPLICANTS

San Francisco Art Institute strongly encourages applications from international students. International students make up approximately 10% of SFAI's population, with over 20 countries represented. SFAI values the contributions that students from around the world make to the educational experience and to the campus environment. The US Department of Homeland Security has approved SFAI for enrollment by non-immigrant students.

If you are an international applicant, you must meet all Post-Baccalaureate admission requirements as outlined in the "Post-Baccalaureate Application Procedures." You are expected to enroll as a full-time student for each term of study unless prior authorization has been granted by the Associate Director of Student Affairs for International & Off-Campus Study Programs.

SFAI's Post-Baccalaureate Certificate program demands sufficient mastery of English reading, writing, and verbal skills. If English is not your first language, you will also be required to submit a TOEFL (Test of English as a Foreign Language) score of **580** (or computer equivalent 237) or higher.

As an international applicant, you should be prepared to meet the requirements for proof of financial support to enroll at

SFAI. This requires realistic and significant financial planning to meet the costs of attending SFAI for the entire duration of enrollment. In most instances, the annual cost of attending SFAI is higher for international students than for US students due to additional travel and health insurance costs. You are required by US federal law to provide proof of financial support in the form of liquid and available funds in order for SFAI to issue you a Certificate of Eligibility for Non-Immigrant Status.

International applicants whose first language is not English need to submit the following additional materials:

- An official TOEFL score report. A minimum TOEFL score of **580** (or computer equivalent 237) is required for admission into SFAI's Post-Baccalaureate Certificate program. No more than two score reports may be submitted in any twelve-month period.
- Official sealed college and/or university transcripts must be accompanied by official, notarized English translations for all completed and in-progress work at the undergraduate and graduate levels.

Financial Aid

Financial Aid Options for Undergraduate Students

UNDERGRADUATE SCHOLARSHIPS

For over twenty years, San Francisco Art Institute has helped talented students from around the globe realize the dream of obtaining an outstanding arts education through SFAI's prestigious Competitive Scholarship Program. SFAI sponsors separate scholarship competitions for entering freshman and transfer students. All portfolios reviewed, including those from international applicants, are automatically considered for inclusion in the Competitive Scholarship Review at the time of admission. Students whose portfolios demonstrate exceptional levels of artistic expression are recommended by the admissions committee to participate in the competition. No separate application is needed for the scholarship competition.

You will be notified in writing if you have been recommended to be included in the Competitive Scholarship Review. In order to be considered for inclusion in review, your complete application to the BFA

program must be received in the Office of Admissions by **February 15, 2006** if you are applying for Fall 2005 admission. If you are apply for Spring 2007 admission, your complete application must be received by **November 1, 2006**. All SFAI competitive scholarships are awarded beginning in the term for which the student originally applied for admission and may not be deferred to future start terms.

Scholarships for entering freshmen

Presidential Scholarships

Designated by SFAI's President to recognize students who show exceptional promise in their portfolio, Presidential Scholarships are the highest level of competitive scholarships awarded to entering freshman students. Scholarships of **\$16,000** are awarded to students selected by the Scholarship Review Committee. Presidential Scholarships are renewed annually for up to four years and are contingent upon maintaining full-time enrollment status and a minimum cumulative grade point average of 3.25 in the BFA degree program, for a total award value of **\$64,000**.

Dean's Scholarships

Each year, on behalf of SFAI's world-renowned faculty, the Dean of Academic Affairs designates scholarships of **\$10,000** to be awarded to students selected by the

Scholarship Review Committee. Dean's Scholarships are renewed annually for up to four years and are contingent upon maintaining full-time enrollment status and a minimum cumulative grade point average of 3.25 in the BFA degree program, for a total award value of **\$40,000**.

Osher Memorial Scholarships

In 1997, the Bernard Osher Foundation granted SFAI a generous gift to establish a scholarship fund for students enrolled in the BFA degree program. These highly prestigious scholarships of **\$5,500** are awarded to top-ranked students from the entering freshman class. Osher Memorial Scholarships are renewed annually for up to four years and are contingent upon maintaining full-time enrollment status and a minimum cumulative grade point average of 3.25 in the BFA degree program, for a total award value of **\$22,000**.

Osher Scholars are also eligible to apply for the Osher Scholars Summer Study/Travel Program, which offers grants for summer study while students are enrolled at San Francisco Art Institute. With this gift, SFAI has joined the ranks of 18 other prominent colleges and universities who participate in the Osher Scholars Program, including Stanford University and the University of California at Berkeley.

In addition to these competitive scholarships, which are awarded based on the strength of your portfolio, SFAI awards several other prestigious scholarships.

Thomas Scholarship

This scholarship fund was established in 2005 in honor of Larry Thomas, SFAI's retiring Dean of Academic Affairs. Dean Thomas led the San Francisco Art Institute for over 12 years, where he presided over an unprecedented deepening of the School's studio and academic programs. An advocate for diversity as a fundamental value of the Institute, Dean Thomas was particularly attentive to the goal of creating a diverse student community.

Echoing Dean Thomas's personal belief in the passion and future of young artists, the Thomas Scholarship will help ensure broad access to the unique and vibrant educational opportunities at SFAI. The award is intended as an encouragement to those students who, whether because of race, ethnicity, gender, sexual orientation, or economic circumstances, have limited educational opportunity in the arts.

Students will be identified for consideration through the Institute's national and international recruitment program. Each applicant will be evaluated through an interview process on two criteria: the capacity for critical thinking, and the potential for creative accomplishment.

Two **\$12,500** scholarships, renewable for up to four years, will be awarded annually to incoming undergraduate students. In addition, Thomas Scholars will be paired with faculty mentors for the duration of their term of study at San Francisco Art Institute. Faculty will be carefully selected as Thomas Scholar Mentors based on their demonstrated commitment to supporting

the values and ideals that exemplified Dean Thomas's tenure at the Institute.

Academic Scholarships

Academic Scholarships recognize those entering freshman students whose academic performance at the secondary/high school level exemplifies the highest level of achievement and distinction through an award of **\$5,000**. Academic Scholarships are renewable for up to four years and are contingent upon making satisfactory academic progress as defined by SFAI, and maintaining a minimum cumulative grade point average of 3.25 in the BFA degree program, for a total award value of **\$20,000**.

Scholarships for transfer students

Transfer Scholarships

The Scholarship Review Committee awards Transfer Scholarships of **\$12,000** to those students whose portfolios of work from their previous college or university reflects exceptional levels of maturity, depth, and scope of inquiry. SFAI's Transfer Scholarships are renewable each year until completion of the BFA degree program and are contingent upon maintaining full-time enrollment and a minimum cumulative grade point average of 3.25 in the BFA degree program.

California Community College Scholarships

Scholarships in the amount of **\$10,000** are awarded to students transferring to SFAI from one of the California Community Colleges. The California Community College Scholarships are awarded to eligible transfer students that the Scholarship Review Committee believes will excel in SFAI's unique learning environment, and who will flourish in the BFA degree program. The California Community College Scholarships are renewable each year until the completion of the BFA degree program and are contingent upon maintaining full-time enrollment status and a minimum cumulative grade point average of 3.25 in the BFA degree program.

Osher Memorial Scholarships

In 1997, the Bernard Osher Foundation granted SFAI a generous gift to establish a scholarship fund for students enrolled in the BFA degree program. These highly prestigious scholarships of **\$5,500** are awarded to top-ranked students from the entering class of transfer students. Osher Memorial Scholarships awarded to transfer students are renewable each year until completion of the BFA degree program and are contingent upon maintaining full-time enrollment status and a minimum cumulative grade point average of 3.25.

Osher Scholars are also eligible to apply for the Osher Scholars Summer Study/Travel Program, which offers grants for summer study while students are enrolled at San Francisco Art Institute. With this

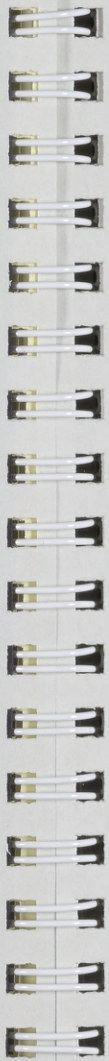
gift, SFAI has joined the ranks of 18 other prominent colleges and universities who participate in the Osher Scholars Program, including Stanford University and the University of California at Berkeley.

In addition to these competitive scholarships, which are awarded based on the strength of your portfolio, SFAI awards several other prestigious scholarships.

Thomas Scholarship

This scholarship fund was established in 2005 in honor of Larry Thomas, SFAI's retiring Dean of Academic Affairs. Dean Thomas led the San Francisco Art Institute for over 12 years, where he presided over an unprecedented deepening of the School's studio and academic programs. An advocate for diversity as a fundamental value of the Institute, Dean Thomas was particularly attentive to the goal of creating a diverse student community.

Echoing Dean Thomas's personal belief in the passion and future of young artists, the Thomas Scholarship will help ensure broad access to the unique and vibrant educational opportunities at SFAI. The award is intended as an encouragement to those students who, whether because of race, ethnicity, gender, sexual orientation, or economic circumstances, have limited educational opportunity in the arts. Students will be identified for consideration through the Institute's national and international recruitment program. Each applicant will be evaluated through an interview process on two criteria: the



capacity for critical thinking, and the potential for creative accomplishment.

Two **\$12,500** scholarships, renewable for up to four years, will be awarded annually to incoming undergraduate students. In addition, Thomas Scholars will be paired with faculty mentors for the duration of their term of study at San Francisco Art Institute. Faculty will be carefully selected as Thomas Scholar Mentors based on their demonstrated commitment to supporting the values and ideals that exemplified Dean Thomas's tenure at the Institute.

Academic Scholarships

Academic Scholarships recognize those transfer students whose academic performance exemplifies the highest level of achievement and distinction through the awarding of **\$5,000**. Academic Scholarships are renewable each year until the completion of the BFA degree program and are contingent upon making satisfactory academic progress as defined by SFAI and maintaining a minimum cumulative grade point average of 3.25 in the BFA degree program.

UNDERGRADUATE NEED-BASED FINANCIAL AID

By deciding to enroll at San Francisco Art Institute, you are making one of the most significant investments in your future. We understand the need for realistic and careful planning as you consider the options available to you for financing your education. In addition to the Competitive Scholarship Program, SFAI provides financial assistance to students who demonstrate financial need through the following programs.

Grants

San Francisco Art Institute participates in the Federal Pell Grant, Federal Supplemental Educational Opportunity Grant (FSEOG), and California state CAL Grant programs. Additionally, SFAI awards institutional grants to qualifying students. Grant awards do not require repayment.

Federal Pell Grant

Awarded by the federal government, Pell Grant awards range from **\$400** to **\$4,050** depending on the level of financial need as determined by the information in your Free Application for Federal Student Aid (FAFSA). To be eligible, you must be a citizen or permanent resident of the United States, working towards your first bachelor degree and be enrolled at least half-time in a degree program.

FSEOG

Funded by the federal government and administered by the San Francisco Art Institute, the Federal Supplemental Educational Opportunity Grant (FSEOG) awards range from **\$200** to **\$4,000**, depending on your level of financial need as determined by the information in your FAFSA. To be eligible, you must be a citizen or permanent resident of the United States, working towards your first bachelor degree, and be enrolled at least half-time in a degree program. Priority is given to students who are full Pell Grant recipients and have met all application deadlines.

CAL Grant

Awarded by the California Student Aid Commission, CAL Grant awards vary depending on your level of financial need as determined by the information in your Free Application for Federal Student Aid (FAFSA). To be eligible, you must have been a resident of California for at least one year prior to the date of your eligibility, demonstrate sufficient financial need as determined by the information in your FAFSA, and satisfy prior-year minimum GPA requirements. The CAL Grant is administered through one of the two following programs:

CAL Grant Entitlement Awards

If you meet the state's family income and asset ceilings and demonstrate financial need, you can receive a CAL Grant if you

choose to attend a college or university in California. To be eligible, you must be a California high school graduate with a cumulative grade point average of 3.0 or higher. California community college students who graduated from a California high school, were not awarded a CAL Grant within one year of high school graduation, and have a minimum community college grade point average of 2.4 are eligible to apply for a CAL Grant Entitlement Award.

Cal Grant Competitive Awards

If you are not eligible for a CAL Grant Entitlement Award, you may still be eligible to receive a CAL Grant through the state's competitive program. These awards are similar to entitlement awards but are not guaranteed. Grant recipients are selected based on financial need and GPA.

For additional information about Cal Grant eligibility requirements, current Cal Grant award amounts, or current income and asset ceilings, please visit the California Student Aid Commission website at www.csac.ca.gov or call **1.888.224.7268**. This information can also be obtained through SFAI's Office of Financial Aid.

Important Note: The annual CAL Grant application deadline is March 2. For more information please refer to the application procedures outlined on page 155 of this catalogue.

SFAI Grants

Funded by San Francisco Art Institute, SFAI Grant awards range from \$200 to approximately \$12,800, depending on your level of financial need as determined by the information in your FAFSA. To be eligible, you must be admitted to the BFA degree program and meet all application deadlines.

State Grants Outside California

Residents of states other than California may be eligible for state grants to attend SFAI. Alaska, District of Columbia, Maine, Maryland, Pennsylvania, Rhode Island, Vermont, and Florida allow state grants to be used for out-of-state enrollment under certain conditions. Contact your state's Department of Educational Assistance for information and application procedures.

Need-based loans & work-study programs

Subsidized Stafford Loans

Federal Direct Subsidized Loans (Stafford Loans) require a demonstration of financial need as determined by the information in your FAFSA. To be eligible, you must be a citizen or permanent resident of the United States and be enrolled at least half-time in a degree program. Interest rates vary annually. Repayment begins six months after graduation, or six months after the end of half-time enrollment. The federal government pays the interest on

your loan during the in-school period and for six months after graduation or the end of half-time enrollment. The standard repayment plan allows a maximum of 10 years to repay the loan, and extended repayment is available through the extended, graduated, or income-contingent repayment plans. Maximum amounts available for students are:

- **\$2,625** for freshmen
- **\$3,500** for sophomores
- **\$5,500** for juniors and seniors

Federal Work-Study Program

Funded by the federal government, the Federal Work-Study Program offers on- and off-campus employment opportunities to students with demonstrated financial need as determined by the information in your FAFSA. Annual awards range from **\$400** to **\$4,000**. To be eligible, you must be a citizen or permanent resident of the United States, working towards your first bachelor's degree, and be enrolled at least half-time in a degree program.

NON NEED-BASED LOANS & WORK PROGRAMS

Unsubsidized loans

Federal Direct Unsubsidized Loans do not require a demonstration of financial need as determined by the information in your FAFSA. Unsubsidized Stafford Loans are generally available only to independent students, although in rare cases dependent students may be eligible. To be eligible you must be a citizen or permanent resident of the United States and be enrolled at least half-time in a degree program. Interest rates vary annually. Repayment begins six months after graduation, or six months after the end of half-time enrollment. The standard repayment plan allows a maximum of 10 years to repay the loan, and extended repayment is available through the extended, graduated, or income-contingent repayment plans. Maximum amounts available for independent students are:

- **\$6,625** minus subsidized eligibility for freshmen
- **\$7,500** minus subsidized eligibility for sophomores
- **\$10,500** minus subsidized eligibility for juniors and seniors

Parent loan for undergraduate students

Parent Loan for Undergraduate Students, also known as PLUS loans, are available to parents of dependent students and do not require a demonstration of financial need. Eligibility is based on credit-worthiness rather than level of income. PLUS loans are available for up to the total cost of annual attendance at SFAI, minus all other aid. The Office of Financial Aid must certify all PLUS Loan applications, but no financial aid application is required. Interest rates vary annually, and repayment begins 60 days after disbursement. The standard repayment plan allows a maximum of 10 years to repay the loan, and extended repayment is available through the extended, graduated, or income-contingent repayment plans.

SFAI student employment program

Each year, San Francisco Art Institute provides students with opportunities to work on campus in various capacities. Positions are available in administrative offices, departmental media centers, and in student leadership capacities. Student employment opportunities are posted through the Office of Human Resources.

Financial Aid Options for Graduate Students

GRADUATE FELLOWSHIPS

MFA fellowships

MFA Fellowships are the highest and most prestigious scholarships awarded at San Francisco Art Institute. The MFA Fellowships are awarded for the full cost of tuition to students whose portfolios of artwork and applications to the graduate program are deemed to be of the highest caliber by the Graduate Faculty Selection Committee. Each studio department awards one MFA Fellowship to a member of the incoming class in the Fall, with the exception of the Painting and Photography departments, which award two MFA Fellowships each. Fellowship recipients are selected from the pool of admitted MFA students. MFA Fellowships are awarded for two years and are contingent upon maintaining full-time enrollment status and satisfactory progress through the MFA curriculum, including the Intermediate Review. MFA Fellowships are

awarded beginning in the term for which the student originally applied for admission and may not be deferred to future start terms.

Summer MFA fellowships

Summer MFA Fellowships are awarded for the full cost of tuition to two entering Summer MFA students whose portfolios of artwork and applications to the program are deemed to be of the highest caliber by the Summer MFA Faculty Selection Committee. Fellowship recipients are selected from the pool of admitted Summer MFA students. Summer MFA Fellowships are awarded for up to four years and are contingent upon maintaining full-time enrollment status during the summer residency period, regular enrollment in the Fall and Spring semesters, and satisfactory progress through the curriculum, including the Intermediate Review. Summer MFA Fellowships are awarded beginning in the term for which the student originally applied for admission and may not be deferred to future start terms.

GRADUATE NEED-BASED FINANCIAL AID

By deciding to enroll at San Francisco Art Institute, you are making one of the most significant investments in your future. We understand the need for realistic and careful planning as you consider the options available to you for financing your education. In addition to the MFA and Summer MFA Fellowships, SFAI provides financial assistance to students who demonstrate financial need through the following programs.

Grants

SFAI Grants for MFA Students

Funded by San Francisco Art Institute, SFAI Grants for MFA students range from **\$200** to approximately **\$13,000**, depending on your level of financial need as determined by the information in your FAFSA. To be eligible, you must be admitted to the MFA program and have met all application deadlines.

SFAI Grants for Post-Baccalaureate Certificate Students

Funded by San Francisco Art Institute, SFAI Grants for Post-Baccalaureate Certificate students range from **\$200** to approximately **\$5,000**, depending on your level of financial need as determined by the information in your FAFSA. To be eligible, you must be admitted to the

Post-Baccalaureate Certificate program and have met all application deadlines.

Need-based loans & work-study programs

Subsidized Loans

Federal Direct Subsidized Loans (Stafford Loans) require a demonstration of financial need as determined by the information in your FAFSA. To be eligible, you must be a citizen or permanent resident of the United States and be enrolled at least half-time in a degree program. Interest rates vary annually. Repayment begins six months after graduation, or six months after the end of half-time enrollment. The federal government pays the interest on your loan during the in-school period and for six months after graduation or the end of half-time enrollment. The standard repayment plan allows a maximum of 10 years to repay the loan, and extended repayment is available through the extended, graduated, or income-contingent repayment plans. Maximum amounts available for students are:

- **\$5,500** for Post-Baccalaureate Certificate students
- **\$8,500** for MFA students

Federal Work-Study Program

Funded by the federal government, the Federal Work-Study Program offers on- and off-campus employment opportunities to students with demon-

strated financial need as determined by the information in your FAFSA. Annual awards range from **\$400** to **\$4,000**. To be eligible, you must be a citizen or permanent resident of the United States and be enrolled at least half-time in a degree program.

NON NEED-BASED LOANS & WORK PROGRAMS

Unsubsidized loans

Federal Direct Unsubsidized Loans do not require a demonstration of financial need as determined by the information in your FAFSA. Unsubsidized Stafford Loans are generally available only to independent students, although in rare cases dependent students may be eligible. To be eligible, you must be a citizen or permanent resident of the United States and be enrolled at least half-time in a degree program. Interest rates vary annually. Repayment begins six months after graduation, or six months after the end of half-time enrollment. The standard repayment plan allows a maximum of 10 years to repay the loan, and extended repayment is available through the extended, graduated, or income-contingent repayment plans. Maximum amounts available for students are:

- **\$10,500** minus subsidized eligibility for Post-Baccalaureate Certificate students

- **\$18,500** minus subsidized eligibility for MFA students

SFAI student employment program

Each year, San Francisco Art Institute provides students with opportunities to work on campus in various capacities. Positions are available in administrative offices, departmental media centers, and in student leadership capacities. Student employment opportunities are posted through the Office of Human Resources.

Financial Aid Options for International Students

UNDERGRADUATE INTERNATIONAL STUDENTS

We recognize that international students who wish to study in the United States have significantly fewer options for financing their education than students who are citizens or permanent residents of the US. We also understand the importance of realistic and careful financial planning for international students. As an international student applying to the BFA degree program, you are expected to be prepared to pay for the full cost of attendance for the entire duration of your studies at SFAI. At the same time, we are committed to helping you access additional resources in order to fulfill the dream of attending San Francisco Art Institute. To that end, we provide the following opportunities for financial assistance for new undergraduate international students.

Competitive scholarships

You will be considered for SFAI's prestigious Competitive Scholarship Program if you submit a complete application to the BFA degree program by the appropriate deadlines. See page 149 of this catalogue for details on SFAI's Competitive Scholarship Program.

Student employment

In accordance with US immigration regulations, you are eligible for on-campus employment for up to 20 hours per week during the Fall and Spring semesters, and up to 40 hours per week during the winter and summer periods. Students must have a Social Security card to work and be paid. The Social Security Office is located at 560 Kearny Street, San Francisco, CA, or (800) 772.1213. Regular off-campus employment is not available to international students. However, after completing nine months in the degree program, you may be eligible to participate in off-campus internship opportunities that are directly related to the goals of your academic program. Participation in any off-campus internship requires the approval of the Associate Director of Student Affairs and Off-Campus Study Programs.

Loans

There are a growing number of financial institutions in the United States that provide educational loans to qualified international students. If you are a Canadian citizen, you are eligible to apply for the

Canadian Higher Education Loan Program (CANHELPR) for up to the cost of your attendance at SFAI. Eligibility is based on credit-worthiness, and you do not need a US citizen or permanent resident as a co-signer. If you are a citizen of a country other than Canada, you may be eligible to apply for international student loans for up to the cost of your attendance at SFAI. A US citizen or permanent resident will be required to serve as your co-signer for the loan, and loan approval is dependent upon your and your co-signer's credit-worthiness.

GRADUATE INTERNATIONAL STUDENTS

We recognize that international graduate students who wish to study in the United States have significantly fewer options for financing their education than students who are citizens or permanent residents of the US. We also understand the importance of realistic and careful financial planning for international students. As an international student applying to the MFA, Summer MFA, or Post-Baccalaureate Certificate program, you are expected to be prepared to pay for the full cost of attendance for the entire duration of your studies at SFAI. At the same time, we are committed to helping you access additional resources in order to fulfill the dream of attending San Francisco Art Institute. To that end, we provide the follow-

ing opportunities for financial assistance for new international students enrolled in the full-time MFA or low-residency Summer MFA program.

MFA and Summer MFA fellowships

You will be considered for an MFA Fellowship if you have been accepted into the MFA program. You will be considered for a Summer MFA Fellowship if you have been accepted into the Summer MFA program. No additional applications are needed. See page 153 of this catalogue for details on SFAI's MFA and Summer MFA Fellowships. There are no Post-Baccalaureate Fellowships offered.

Fulbright fellowships

Fulbright Scholars admitted to the MFA program at SFAI are awarded a Fellowship equal to 25% of tuition. The Fulbright Fellowships are awarded for a maximum of two years and are contingent upon satisfactory progress in the MFA degree program, including the Intermediate Review.

SFAI student employment program

In accordance with US immigration regulations, you are eligible for on-campus employment for up to 20 hours per week during the Fall and Spring semesters, and up to 40 hours per week during the winter and summer periods. Students must have

a Social Security card to work and be paid. The Social Security Office is located at 560 Kearny Street, San Francisco, CA, or (800) 772.1213. Regular off-campus employment is not available to international students. However, after completing nine months in the degree program, you may be eligible to participate in off-campus internship opportunities that are directly related to the goals of your academic program. Participation in any off-campus internship requires the approval of the Associate Director of Student Affairs and Off-Campus Study Programs.

Loans

There are a growing number of financial institutions in the United States that provide educational loans to qualified international students. If you are a Canadian citizen, you are eligible to apply for the Canadian Higher Education Loan Program (CANHELPR) for up to the cost of your attendance at SFAI. Eligibility is based on credit-worthiness, and you do not need a US citizen or permanent resident as a co-signer. If you are a citizen of a country other than Canada, you may be eligible to apply for international student loans for up to the cost of your attendance at SFAI. A US citizen or permanent resident will be required to serve as your co-signer for the loan, and loan approval is dependent upon your and your co-signer's credit-worthiness.

Financial Aid Application Procedures

For Citizens and Permanent Residents of the United States

HOW TO APPLY Step 1

- a. Complete and submit the Free Application for Federal Student Aid (FAFSA), designating SFAI as a recipient of your needs analysis. The FAFSA is available online at www.fafsa.ed.gov. We highly recommend filing your FAFSA online, as it will significantly cut down on the processing time and will provide you with online access to the status of your application. SFAI's Title IV school code is **003948**. Paper copies of the FAFSA are also available through your current high school or college, and through SFAI's Office of Financial Aid.
- b. We strongly recommend that you file your FAFSA no later than **March 1, 2006** to receive a timely financial aid award letter for Fall 2006. If you are applying for financial aid for Spring 2007, we encourage you to file your FAFSA no later than **November 1, 2006** in order to receive a timely financial aid award letter.

c. If you are a California resident and a first-time undergraduate student, you are eligible to apply for a CAL Grant award. In addition to filing your FAFSA, you must submit a GPA Verification Form by the strictly enforced **March 2, 2006** deadline to the California Student Aid Commission. The Form should be submitted to the last school that you attended for completion. The GPA computation is based on grades received prior to the Fall semester of the current academic year. You must then submit the completed form to the California Student Aid Commission. The GPA verification form is available online at www.csac.ca.gov. Paper copies of the GPA Verification Form are also available through your current high school or college, and SFAI's Office of Financial Aid.

d. SFAI does not require an institutional application; therefore no other application forms are needed.

e. Upon submission of the FAFSA, you may be one of approximately 30% of all aid applicants who are randomly selected for federal verification. If you are selected, we will request additional information from you. If you are an independent student, you will be asked to submit a signed copy of your completed federal tax return and a completed federal verification worksheet. If you are a dependent student, you will need to submit the same documents for your parents as well as yourself. If you are selected for verification, your financial aid cannot be disbursed until all required documents have been submitted to SFAI's Office of Financial Aid.

Helpful Hint: When completing the FAFSA, always work from a completed tax return if possible. Estimated figures require correction at a later time, and can change the financial aid award package. Be sure to report your Social Security Number correctly. An incorrect Social Security Number will delay your financial aid award letter.

Step 2

a. SFAI will send a financial aid award letter to you if you have been admitted into the degree program, have met all eligibility requirements, and have completed the procedures outlined in Step 1 above. Please note that financial aid awards are year specific, and you must submit a renewal FAFSA in order to be considered for financial aid for all subsequent years.

b. Upon receipt of the financial aid award letter, review the information contained within. In the event that you are selected for federal verification, you will receive a preliminary award letter along with a request for the additional information required. The requested documentation should be returned to the Office of Financial Aid within 30 days.

c. You may accept all or only part of any financial aid award offered to you. To decline any part of your award package, draw a line through the award on the change form (found on the third page of the financial aid award letter), and sign and return it to SFAI's Office of Financial

Aid within 30 days. Declining an educational loan will not increase your eligibility for additional federal or SFAI grants.

Outside Awards

If you receive financial aid in the form of scholarships, grants, loans, or any other award from sources not already known to SFAI, you must inform the Office of Financial Aid. Additional awards will result in changes to your financial aid award package offered by SFAI.

Request for Review & Appeal Process

Financial aid awards are based on the asset and income information you reported on the FAFSA. In the event that your personal or family finances change and the current year income is significantly reduced from the prior year, a review of your financial aid award can be considered. Other kinds of changes may also necessitate a review. For example, changes may happen in the size of your family, or the marital status or school status of other members of your family. You are required to notify the Office of Financial Aid promptly, in writing, of any changes in family circumstances for review and possible award adjustments. Please call the Office of Financial Aid to discuss your specific circumstances and the appeal process.

Selective Service Registration Requirements

Any student who is required to register with the US Selective Service and fails to do so will be ineligible for federal student aid.

san francisco art institute

APPLICATION FORM

Additional copies of this form can be downloaded from www.sfai.edu

Application Deadlines: Rolling admissions for BFA Fall and Spring entrance in 2006–2007; **Priority Scholarship: November 1** for Spring 2006, BFA; **February 15** for Fall 2006 BFA; MFA/Summer MFA **January 15** for Fall 2006; Post-Baccalaureate **March 1** for Fall 2006; **October 15** for Spring 2007

NAME Last First Middle

MAILING ADDRESS Street City State/Province Zip/Postal Code Country

Current Telephone Fax E-mail URL (personal website)

PERMANENT ADDRESS Street City State/Province Zip/Postal Code Country

PERMANENT TELEPHONE

PERSONAL Social Security Number Date of Birth (m/d/y) ☐ Female ☐ Male

OPTIONAL Note: Information on ethnic origin is collected for compliance with federal regulations

☐ White, Non-Hispanic 01 ☐ Black, Non-Hispanic 02 ☐ Hispanic 03 ☐ Asian, Pacific Islander 04 ☐ American Indian/Alaskan 05

APPLYING FOR (check one only) ☐ Fall 200__ (BFA, PB, MFA) ☐ Spring 200__ (BFA, PB) ☐ Summer 200__ (Summer MFA only)

INTENDED CURRICULUM ☐ BFA ☐ Post-Baccalaureate ☐ MFA ☐ Summer MFA

INTENDED MAJOR ☐ Design+Technology ☐ Filmmaking ☐ New Genres ☐ Painting
☐ Photography ☐ Printmaking ☐ Sculpture

CURRENT STUDY STATUS I am currently/was most recently enrolled at (name of school)

City State/Province Zip/Postal Code Country

Do you currently attend this school? ☐ yes ☐ no Graduation Year

PAST SFAI EXPERIENCE Have you attended SFAI before? ☐ No ☐ Yes ☐ Degree ☐ Nondegree

When? From: (Sem/Yr) To: (Sem/Yr)

☐ Adult Community Education ☐ Young Artist ☐ PreCollege ☐ Mobility

US RESIDENCY STATUS ☐ US Citizen and Resident ☐ Resident Alien ☐ US Citizen residing outside US ☐ Not US Citizen or Resident

Alien Registration Number

INTERNATIONAL APPLICANTS Do you require an F-1 Student Visa? ☐ Yes ☐ No

Current Visa Type Name of Sponsoring Organization

Country of Residence Country of Citizenship City/Country of Birth Native Language Primary Language Secondary Language

FINANCIAL AID Do you intend to apply for financial aid? ☐ No ☐ Yes

EDUCATION Applicant: Please request that an official transcript from each school below be sent to the Office of Admissions.

Only list colleges or universities attended for college credit (list most recently attended first).

High School Graduated From/Last Attended City State Graduation date (m/y) GED Test Date

College/University City State Months & Years Attended Degree Received

College/University City State Months & Years Attended Degree Received

College/University City State Months & Years Attended Degree Received

OTHER APPLICATIONS Please list other schools you will be applying to.

School	City
School	City
School	City
School	City

PARENT/GUARDIAN	Name	Occupation	<input type="radio"/> Mother	<input type="radio"/> Father	<input type="radio"/> Guardian
Street	City	State	Zip	Country	
Telephone (day)	Telephone (evening)	E-mail			

PARENT/GUARDIAN	Name	Occupation	<input type="radio"/> Mother	<input type="radio"/> Father	<input type="radio"/> Guardian
Street	City	State	Zip	Country	
Telephone (day)	Telephone (evening)	E-mail			

CERTIFICATION Important—All Applicants I certify that to the best of my knowledge, all of the information contained in this document is true and current. I understand that the penalty for falsified information will be immediate dismissal. I agree, if accepted, to abide by the rules and regulations of San Francisco Art Institute.

Signature

Date

BFA APPLICATION CHECKLIST

- ☐ Completed and signed application form
- ☐ \$65 non-refundable application fee (\$75 international applicants)
- ☐ Statement of purpose (1–2 page written explanation of your art)
- ☐ High school transcript with graduation date or GED Score (if taken)
The secondary leaving certificate or matriculation examination for foreign students
- ☐ SAT or ACT test scores; TOEFL for foreign students
- ☐ Official college transcripts from all previous colleges and universities attended
- ☐ Transfer applicants: Please attach a list of courses currently in progress
- ☐ 2 Letters of Recommendation
- ☐ Portfolio

MFA/PB/SUMMER MFA APPLICATION CHECKLIST

- ☐ Completed and signed application form
- ☐ \$75 non-refundable application fee (\$85 International applicants)
- ☐ Artist's Statement
- ☐ Official college transcripts from all previous colleges and universities attended, with proof of graduation
- ☐ TOEFL for foreign students
- ☐ 2 Letters of Recommendation
- ☐ Portfolio with inventory list

MAIL MATERIALS TO:

ADMISSIONS OFFICE, SAN FRANCISCO ART INSTITUTE
800 CHESTNUT STREET SAN FRANCISCO, CA 94133

FOR OFFICIAL USE ONLY

CHECK/CASH/CREDIT

DATE RECEIVED

san francisco art institute

LETTER OF RECOMMENDATION FORM

Additional copies of this form can be
downloaded from www.sfai.edu

TO BE COMPLETED BY THE APPLICANT

NAME OF APPLICANT Last First Middle

Social Security Number

RECOMMENDATION FOR ADMISSION TO THE FOLLOWING

☐ Pre-College ☐ Bachelor of Fine Arts ☐ Post-Baccalaureate ☐ Master of Fine Arts

NAME OF RECOMMENDER

Position Employer

Address City State/Province Zip/Postal Code Country

In accordance with provisions of the Federal Education and Privacy Act of 1974, enrolled students have the right to see their letters of recommendation unless they explicitly waive the right.

☐ I waive my right of access to this recommendation ☐ I do not waive my right of access to this recommendation

Applicant's Signature Date

FOR THE RECOMMENDER

Your candid assessment of the applicant named above will greatly assist our admissions process. Your report will be used solely for the purpose of determining whether the candidate should be admitted to the San Francisco Art Institute and, if funds are requested and available, should be offered financial assistance.

The San Francisco Art Institute admissions procedure recommends that applicants submit their recommender's letter along with the application. The advantage of this system is that the student knows the application is complete when submitted. After completing this form, please place it in an envelope and sign it across the seal. Then return it to the applicant, who will forward it to the school, unopened, with the application materials. **Note:** If you prefer to mail your evaluation directly to us, feel free to do so. However, please notify the applicant of your decision and respond promptly to avoid delays in the processing of the application. Thank you for your cooperation.

How long and in what capacity have you known the applicant?

We would appreciate a statement from you concerning the applicant's artistic skills, conceptual understanding, commitment to art, ability to learn, motivation, and academic background. Please include in the statement an assessment of strengths and weaknesses, and feel free to use the reverse side of this sheet or a separate sheet. If you prefer, you may type the entire statement on your own stationery.

Recommender's Signature Date

NOTE TO COLLEGE If your office maintains a confidential file for students and alumni, it is acceptable to forward such files directly to our office.

PLACEMENT OFFICES

Please attach this form to the file.

QUESTIONS?

Call with questions: 415.749.4500 or 800.345.sfai E-mail with questions: admissions@sfai.edu

MAILING INFORMATION

Return to: ADMISSIONS OFFICE, SAN FRANCISCO ART INSTITUTE
800 CHESTNUT STREET SAN FRANCISCO, CA 94133

• For additional letters of recommendation please photocopy this form.

sfai LETTER OF RECOMMENDATION

USE THIS SPACE OR YOU MAY ATTACH SEPARATE SHEET

ACCREDITATION

The San Francisco Art Institute is authorized by the California State Department of Education to operate as a private, post-secondary educational institution. SFAl is accredited by the Western Association of Schools and Colleges (WASC) and the National Association of Schools of Art and Design (NASAD).

NON-DISCRIMINATION POLICY

SFAl admits students to its programs without regard to religion, race, national or ethnic origin, gender, sexual orientation, age, or disability. The Art Institute does not discriminate on the basis of religion, race, national or ethnic origin, gender, sexual orientation, age or disability in the administration of its educational policies, employment policies, financial aid, or other programs. Qualified disabled students who require special accommodation in order to participate in SFAl's degree programs should write to: Associate Vice President of Student Affairs, SFAl, 800 Chestnut Street, San Francisco, CA 94133. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Associate Vice President of Human Resources, SFAl, 800 Chestnut Street, San Francisco, CA 94133 or to the Director of Civil Rights, US Department of Education, Washington, D.C. 20202.

Produced by the Marketing and Communications Office at SFAl.

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